

Engineering  
Library

MAY 18 1917  
UNIVERSITY OF MICHIGAN  
LIBRARY

# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration.*



Hôtel de Ville, Péronne: Destroyed by the Germans

APRIL 1917

27-29, Tothill St., Westminster. London. S.W.

VOL. XLI

ONE SHILLING NET.

NO. 245



## Modern Hotel Equipment Garage Heating

IN these days an hotel is judged to no small extent by the quality of its garage accommodation, and the question of how most effectively and economically to heat the garage is accordingly of great importance.

It should be possible to ensure in all weathers a temperature sufficient to overcome the effects of damp as well as frost, and to keep the lubricating oil right and the cushions well aired; and the best method of securing such a temperature is by means of radiators or hot-water pipes served from a gas boiler.

It is generally acknowledged that for continuous heating on a large scale coke is a cheaper fuel than gas; but for this particular purpose the small coke boiler cannot be run with the same proportionate economy as the larger size. Moreover, especially as regards night heating, which is very important in the case of a garage, gas is preferable to coke on account of its reliable and regular heat, obtainable at will at any time of day or night. The gas boiler should for greater safety be fixed *outside* the garage, and be protected from the weather by a kind of wooden hutch. An inexpensive installation of this kind gives excellent results for a very moderate consumption of gas, and needs the minimum of attention and maintenance.

Architects requiring information on the use of gas apparatus in modern hotels and other buildings are invited to apply to the Secretary, The British Commercial Gas Association, 47 Victoria Street, S.W., an advisory and research body representing the chief gas undertakings of the United Kingdom both Company and Corporation.

1000  
1000  
1000  
1000  
1000



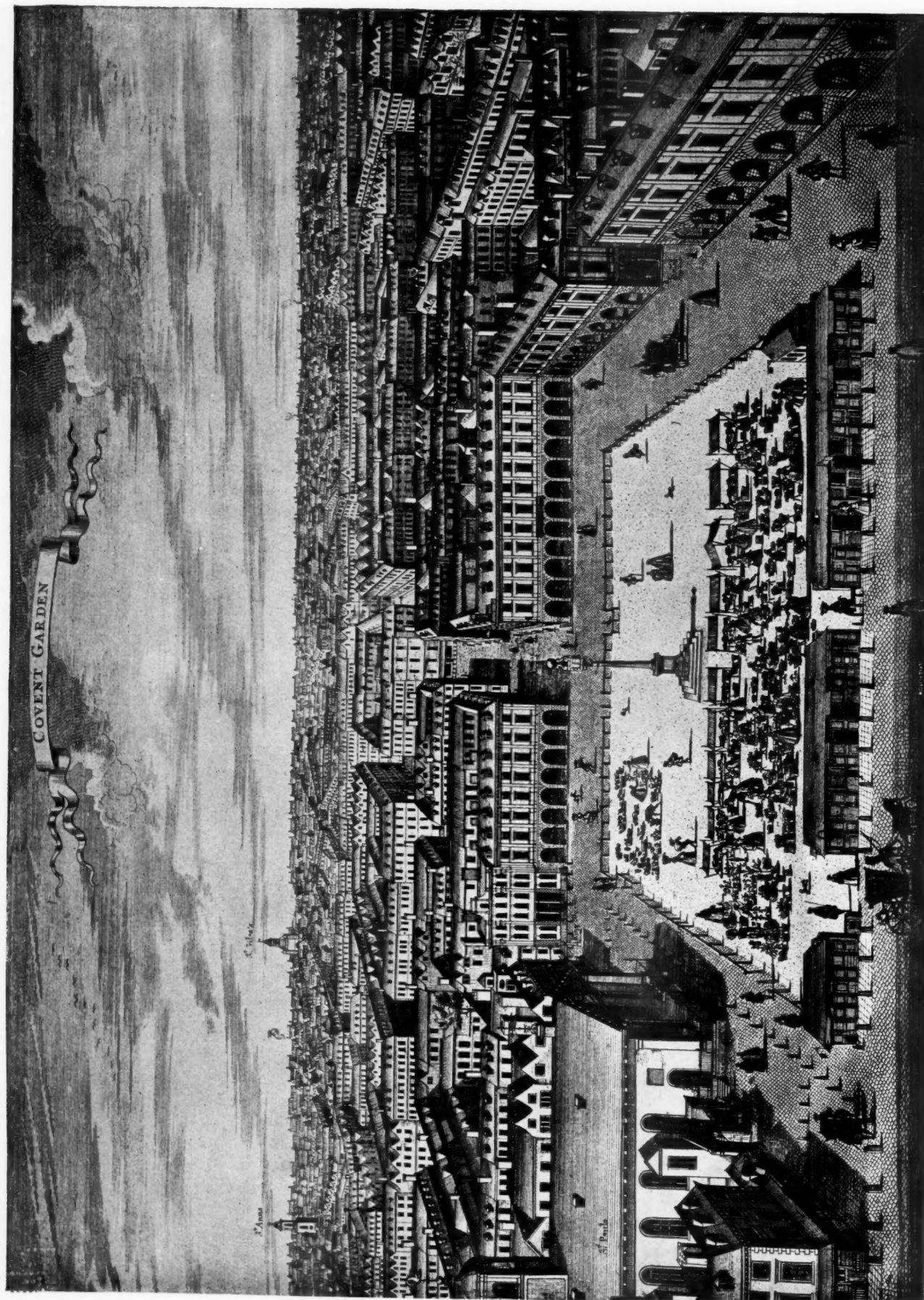


Plate I.

GENERAL VIEW OF COVENT GARDEN LOOKING NORTH: CIRCA 1720.  
*From an engraving by Sutton Nicholls.*

April 1917.



# COVENT GARDEN—I. THE PIAZZA AND THE CHURCH.

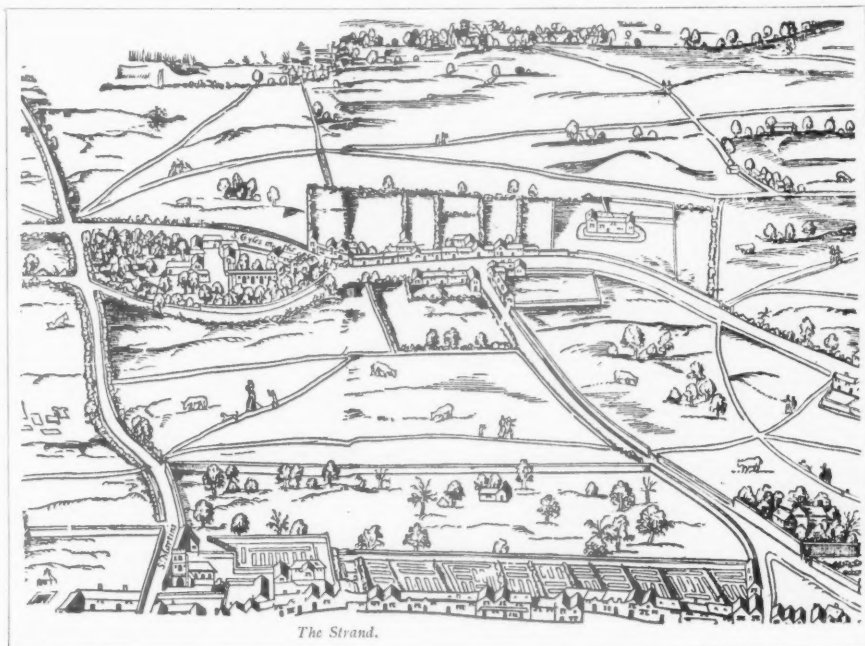
By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

FATE has dealt harshly with Covent Garden, and landmarks of first-rate architectural and historical interest have been obliterated. This small area just north of the Strand teems with associations brightened by names memorable in the arts of this country and conspicuous amongst the leaders of thought and fashion in London life during the seventeenth and eighteenth centuries. But fire and vandalism—the two deadliest foes against which the works of man have to contend—have been busy here, and the surviving fragments of a fine scheme bear such unmistakable traces of the restorer's hand that more is to be learned from records made before the havoc began than from a critical investigation of what is still standing. Indeed, to appreciate the architecture of Covent Garden and to understand its lay-out in relation to the medley of buildings which have destroyed its symmetry in modern times, it is necessary to have recourse to such plans and drawings as are reproduced with this article—they are more eloquent than words, and the story they tell has only too many parallels in the long list of London's vanished buildings.

The name of Covent Garden has for so long been associated with the market established there that its earlier reputation as a centre of aristocratic life has been overshadowed. Yet it is not altogether inappropriate that the chief industry of the locality should be concerned with the produce of the gardens of the world, for it is recorded that early in the thirteenth century there was a garden here, belonging to the Abbot and Monks of Westminster, known as the "Convent Garden." Thus, while Flora and Pomona still keep watch and ward over it (with the difference only that instead of attending to the needs of the Abbey table they are now occupied with supplying no inconsiderable part of the whole of London), it is evident that the name by which it has been known since the Reformation is accounted for by a simple corruption of the original. The area known as "Convent Garden" seems to have extended from the Strand to what is now Long Acre on the north, and from St. Martin's Lane on the west to Drury Lane on the east, but how it was laid out in those days must be left to conjecture. The earliest available map, drawn by Ralph Agas in the early years of Elizabeth's reign, shows an oblong walled space sprinkled over with trees, "some thatched houses and such like," bounded by open meadows with footpaths on the north, and by the parterres of Bedford House on the south. Towards the south corner of the west side the Church of St. Martin's-in-the-Fields formed

a portion of the boundary with the Royal Mews\* just beyond it. At the dissolution of religious houses this land was given to the Protector Somerset, but on his attainder and execution in 1551 it reverted to the Crown, and the following year Edward VI granted it to John, Earl of Bedford, together with the field known as the "Seven Acres," which from the length of the street laid out along it was called "Long Acres."

The new owner began the transformation of his property by the erection of Bedford House in the Strand, a town house with extensive gardens and stabling, seen in Hollar's bird's-eye view (reproduced on page 69) and in other maps and views made between 1552 and 1704, the year of its demolition. Early in the reign of Charles I, Francis, fourth Earl of Bedford, set about the ambitious scheme which gave Inigo Jones an opportunity to introduce a feature with which he had become familiar through his travels on the Continent, but for which there was no precedent in this country. He had already been engaged at Lincoln's Inn Fields on the erection of stately town houses around a great open square, but the available area at Covent Garden suggested a central oblong place, about 500 ft. east and west and 400 ft. north and south, to which the name of *piazza* was promptly applied.† Around this, Inigo Jones was required



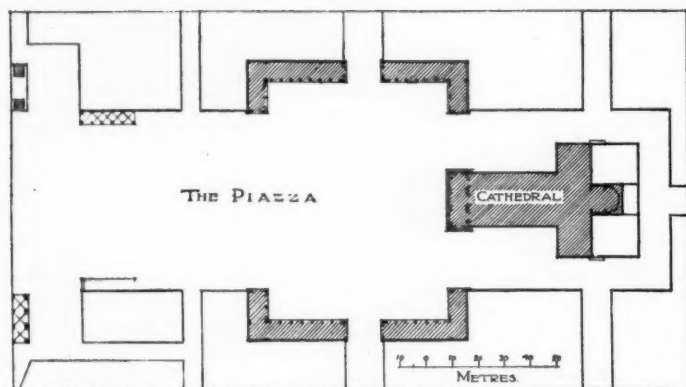
COVENT GARDEN IN THE TIME OF ELIZABETH.

From the map of Ralph Agas, circa 1560-70.

to plan a church and numerous residences for people of rank and fashion, who were then fast migrating westwards from different parts of the city. The Place Royale, Paris, an exact square, built in the first decade of the seventeenth century, with its arcaded lower storey, may well have provided the model; but Jones was equally familiar with the arcaded piazza as a feature of the Italian town plan. Evelyn, when in Livorno (Leghorn) in 1644, wrote in his diary, under the date 21 October, "the piazza is very fair and commodious, and, with the church, whose four columns at the portico are of black marble polished, gave the first hint to the building both of the church and piazza in Covent Garden with us, though very imperfectly pursued." This is an explicit statement, and the similarity between the main lines of the two schemes is striking (see plans on next page); but Evelyn is silent as to the traditional belief

\* See THE ARCHITECTURAL REVIEW, June 1916.

† The Italian *piazza* is equivalent to the French *place*, but in England the term was erroneously applied to the covered walks round the open space rather than to the space itself; this led in time to the northern portion being known as the "Great Piazza," and the eastern as the "Little Piazza."



PLAN OF THE PIAZZA D'ARME AND CATHEDRAL, LIVORNO.

that Inigo Jones had himself designed the new portico to the Duomo there which forms a continuation of the arcades of the piazza on which the church stands. The stricture contained in the last words of this entry undoubtedly refers to the incompleteness of the Covent Garden undertaking rather than to the qualities of such parts of it as had been carried out. The south side was never built, although contemplated in the preparation of the design, and shown in the plan published by Campbell.\*

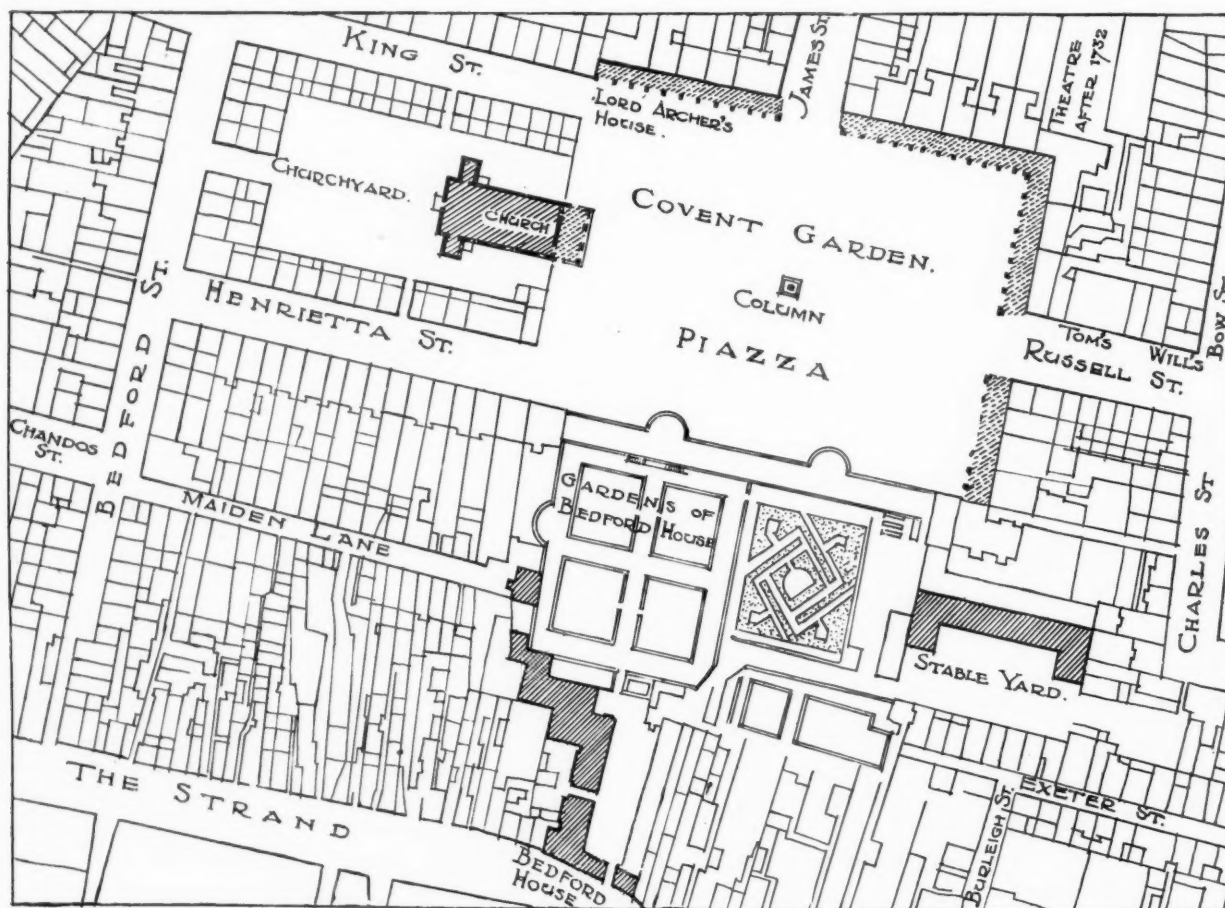
The key to the successful solution of the problem lay in placing the church on the long axis central with a street leading into the opposite side of the piazza, but the design of a church on the western side of a piazza presented a difficulty if the accepted orientation was to be followed. Inigo Jones solved this by providing a portico at the east end so disposed that it belongs to the piazza as a whole rather than to the

\* "Vitruvius Britannicus," Vol. II, 1717.

church in particular. It was a bold move, and anticipated the series of great porticoes which ennoble the approaches to many eighteenth-century churches in this country. Subordinate entrances to the church occur under the portico, but the principal entrance was still kept at the west end, and reached through the churchyard, an arrangement that suited the convenience of those living round the piazza as well as of those dwelling in the western purlieus of the parish. From 1631 Inigo Jones was engaged on this work, and as soon as the residences were completed they were inhabited, and the whole space made level and neatly gravelled. Before many years a small market seems to have been held on the south side, under the trees of Bedford House, but it is not till 1668 that there is any mention of the column in the centre of the open space. From an entry in a Londoner's diary,\* under the date 17 October 1670, "a famous Diall set up in the Covent Garden," it would appear that it was not completed till then. The column figures in many plans and views subsequently made (see Plate I and illustration below), and although modest in dimensions, it must have contributed to the dignity of the piazza; as the market stalls encroached, so it was regarded with less favour, and finally in June 1790 it was removed.

Such a striking innovation as this well-considered plan amongst the tortuous streets of the neighbourhood excited a good deal of comment, and before long visitors from the French capital recorded their impressions of it, comparing it quite naturally with the Place Royale or Place des Vosges, as it is now called. Sorbière in 1666 wrote: "La place du

\* "Mercurius Politicus Relivivus," 1659-1672, being a MS. Diary by Thomas Rugge, commonly known as "Rugge's Diurnal."



PLAN OF COVENT GARDEN AND BEDFORD HOUSE, CIRCA 1690.

From a hand-drawn survey in the British Museum. Adapted for publication by Arthur Stratton.



Commun-jardin n'est pas tout à fait si grande que la place Royale; soit parce qu'elle est en un lieu un peu élevé, soit parce qu'il n'y a des maisons basties que de deux costez, que le troisième est le frontispice d'un Temple de fort belle Architecture, & que le quatrième est occupé par les jardins du Palais de Bethfordt, dont on voit les arbres par dessus la muraille, qui est fort basse. Les maisons de ces deux faces paroissent plus magnifiques que les nôtres, à cause que les arcades sont plus hautes, que le Portique est plus large, qu'il est relevé de deux marches, & qu'il est pavé de grands carreaux de marbre de Liege."\* But in course of time very divergent views were expressed by critics at home, some realizing that the extreme simplicity and boldness of the architecture revealed the hand of a master, others seeing in the severity and reticence of the design, and especially in that of the church, nothing but an admission of poverty of idea no less than of resources. Ralph,† whose criticisms are generally sound, wrote: "Covent Garden would have been, beyond

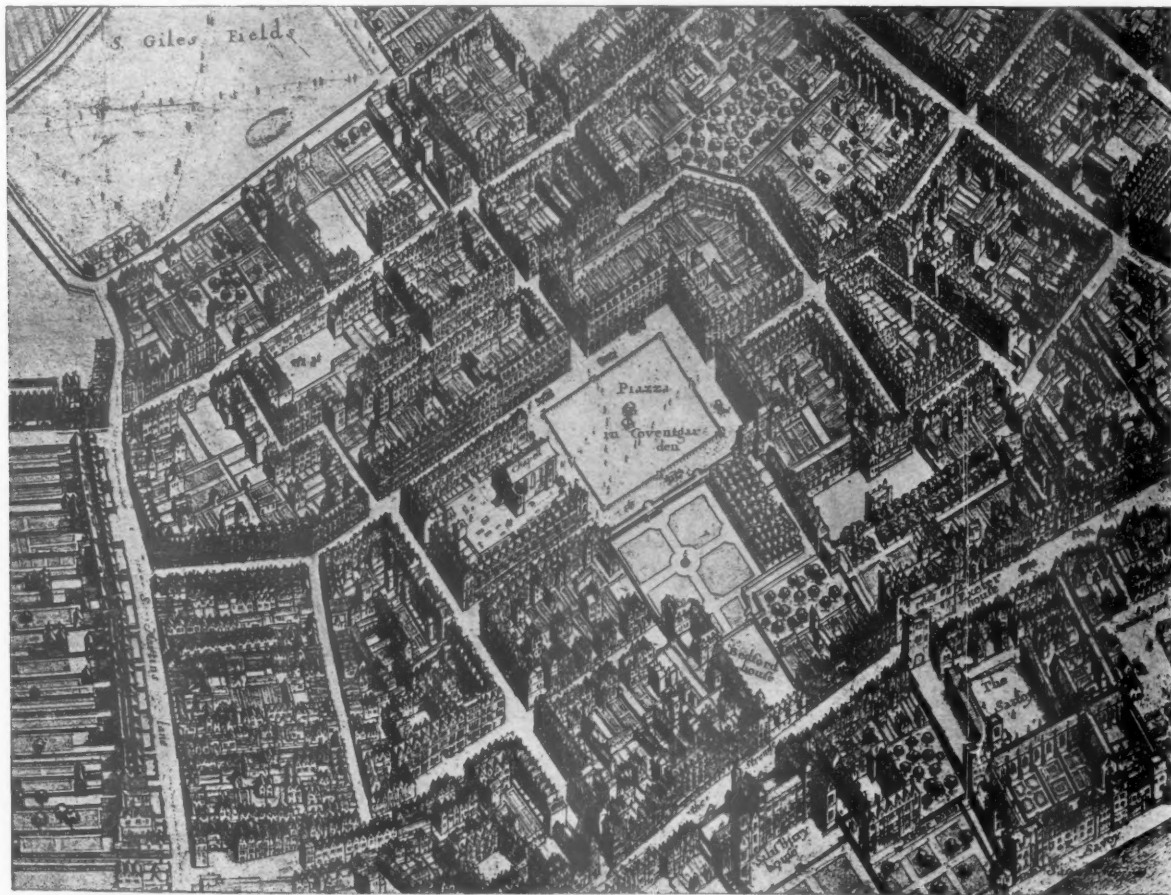
\* Samuel de Sorbière, "Relation d'un voyage en Angleterre," 1666.

† James Ralph, "A critical review of the Public Buildings, Statues, and Ornaments in and about London and Westminster," 1734.



VIEW IN THE PIAZZA BY W. HOLLAR, CIRCA 1650.

dispute, one of the finest squares in the universe, if finish'd on the plan that Inigo Jones first design'd for it; but even this was neglected too, and if he deserves the praise of the design, we very justly incur the censure for wanting spirit to put it in execution. The piazza is grand and noble, and the superstructure it supports light and elegant. . . . The church here is, without a rival, one of the most perfect pieces of architecture that the art of man can produce: nothing can



BIRD'S-EYE VIEW OF COVENT GARDEN AND NEIGHBOURHOOD IN THE MIDDLE OF THE SEVENTEENTH CENTURY.

From an etching by W. Hollar.

possibly be imagin'd more simple, and yet magnificence itself can hardly give greater pleasure: this is a strong proof of the force of harmony and proportion: and at the same time a demonstration that 'tis taste and not expence which is the parent of beauty." Only the enlightened shared these views, and the prevalent belief that funds had been too limited encouraged the idea that the church was "barn-like"; and while writers were willing enough, in the circumstances, to make every excuse for the architect, they railed against an age that had received his work as "a temple in the perfection of the Tuscan style" (see Plate II). Nevertheless, in spite of the misfortunes which have befallen it—sufficient to rob any less forcible design of its character—it still retains an air of distinction, and is an object-lesson on the possibilities of pure

in the world, to its primitive form. It is said it once cost the inhabitants about twice as much to spoil it." From the frequent need for repairs, not only to the church but also to the arcaded houses along the north and east sides of the piazza, it would seem that the construction was none too sound, and that the foundations were faulty. The church was built originally of brick and stone, but in 1788 it was faced with stone, and the whole structure was again thoroughly repaired by Thomas Hardwick. The interior was then, doubtless, more impressive than it is to-day, for the fine ceiling, divided into large panels painted by Pierce, and most of the original fittings were in position. According to Hatton,\* it was "wainscotted 8 foot high with Deal and pewed with Oak"; but the woodwork about the altar seems to have been renewed, for he



WEST FRONT OF ST. PAUL'S CHURCH, COVENT GARDEN.

*From an engraving after P. Sandby, published 1766.*

architectural form, owing nothing to adventitious ornament, but much to the effective play of light and shade.

The grant of the King's letters patent for the church was made in June 1635, but it was not consecrated till 27 September 1638, when the ceremony was performed by Juxon, Bishop of London. At that time it was a chapel-of-ease to St. Martin's, but in 1645 it was made parochial, and this was ratified by Act of Parliament at the Restoration.

The cost of the church is said to have been £4,500, but about fifty years after its erection a considerable sum was spent on repairs, the "repairs" consisting largely of alterations to the portico. From the "Weekly Journal" of 22 April 1727 we learn that "the Earl of Burlington, out of regard to the memory of the celebrated Inigo Jones, and to prevent our countrymen being exposed for their ignorance, has very generously been at the expense of £300 or £400 to restore the portico of Covent Garden Church, now one of the finest

laments that the galleries "very much obstruct the view of the new Altar-piece which is adorned with 8 fluted columns painted, in imitation of Prophiery of the Corinthian Order, and an Entablature painted white and vein'd." The disastrous fire of 17 September 1795 destroyed everything except the bare walls and columns. The spectacle of such ruin spread consternation far and wide, and it was a fortunate circumstance that the reconstruction should have been entrusted to Hardwick, who was not only thoroughly familiar with the original design, but was content to follow it. Not the least difficult part of his task was the design of a new roof-truss for a span of nearly fifty feet, which had to carry an outer covering extending several feet beyond the face of the external walls.†

\* E. Hatton, "A New View of London," 1708.

† A scale drawing of a truss is given in P. Nicholson's "Dictionary of Architecture," article "Roof," 1819.





Plate II.

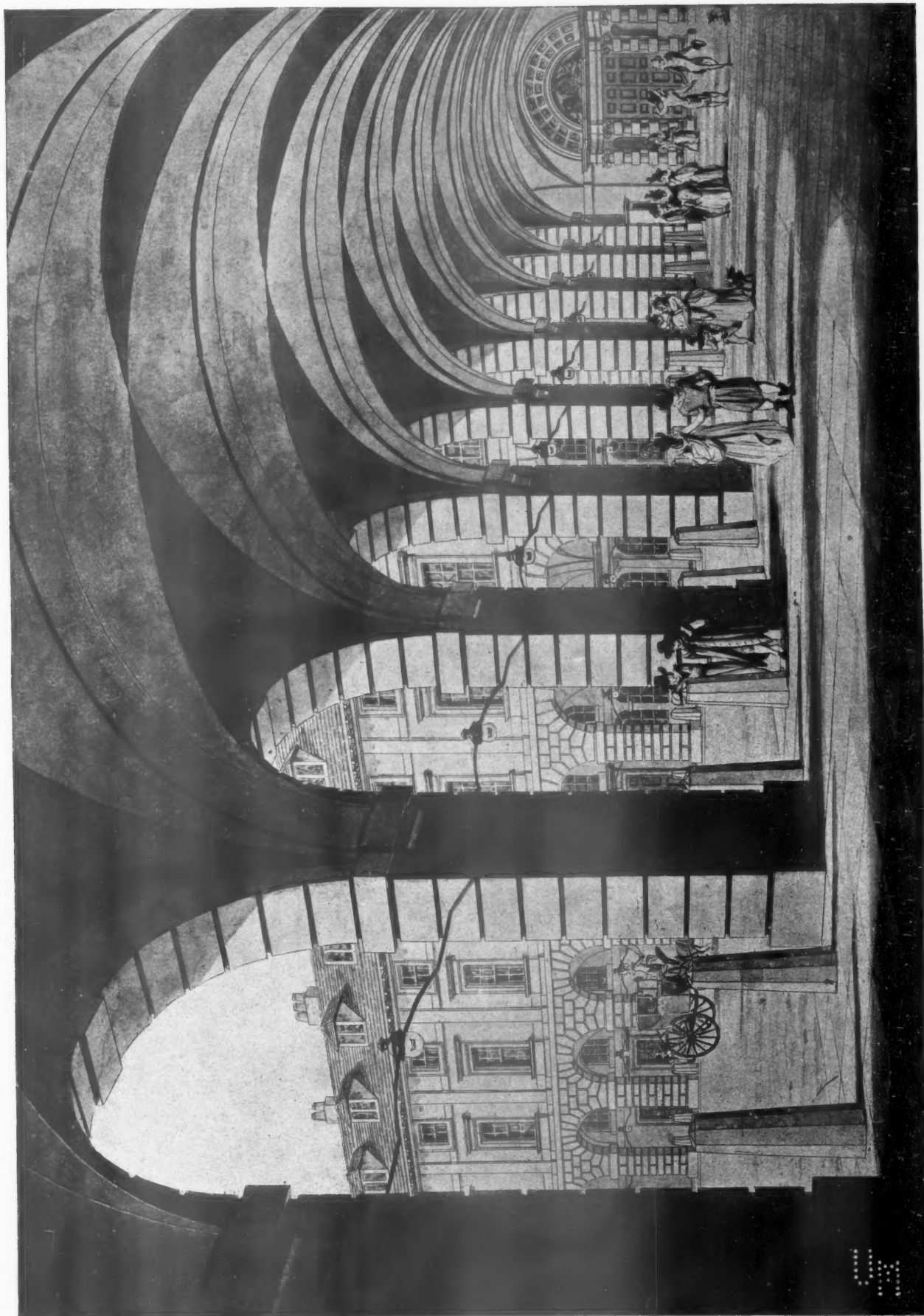
ST. PAUL'S CHURCH, COVENT GARDEN, AND LORD ARCHER'S HOUSE, IN THE LATTER PART OF THE EIGHTEENTH CENTURY.

*From an original water-colour drawing in the British Museum.*

April 1917.

100

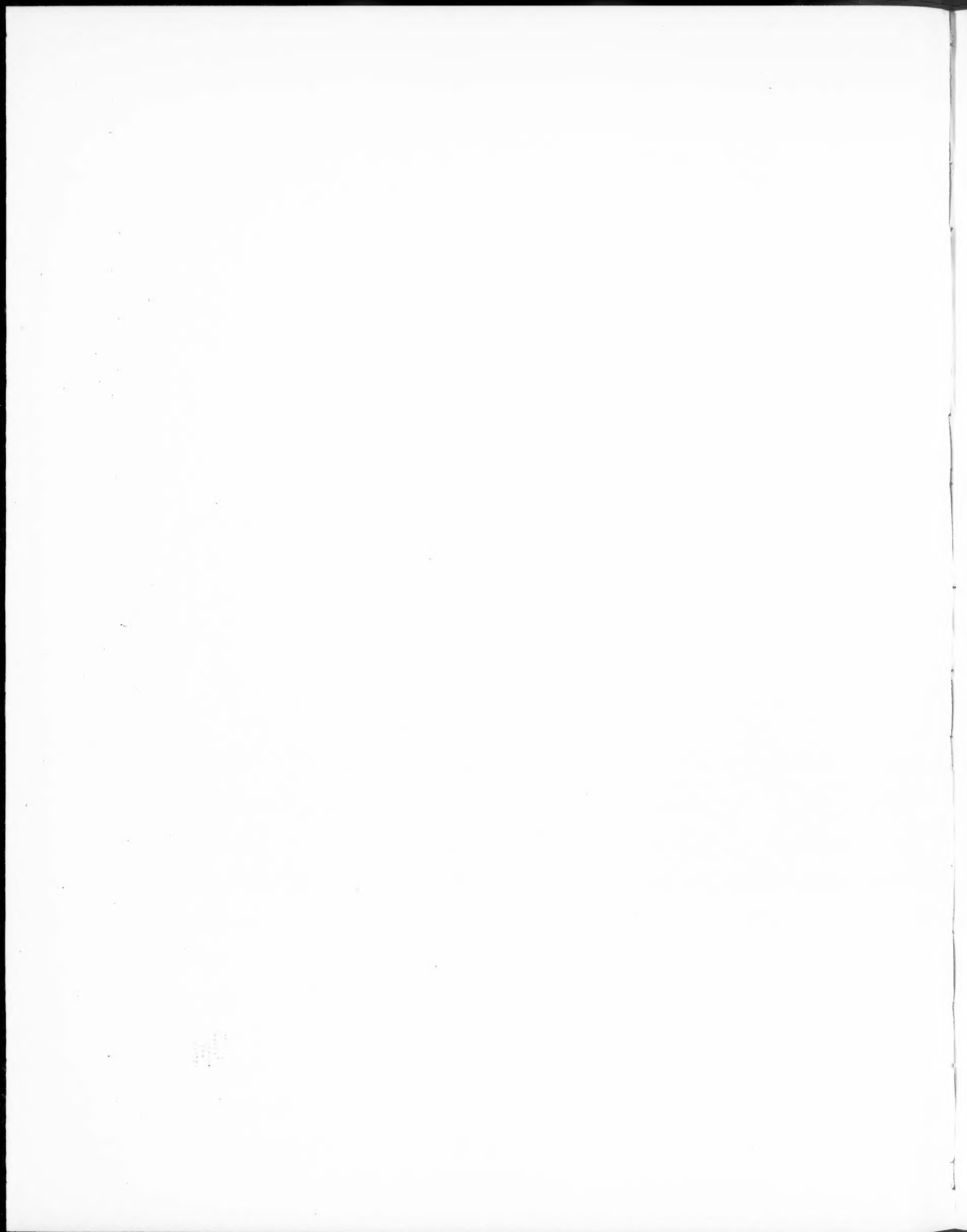




April 1917.

THE PIAZZA, COVENT GARDEN, IN THE EIGHTEENTH CENTURY.

*From an original water-colour drawing in the British Museum*





The boldness of the projecting roof at the eaves with its continuation over both fronts is extremely telling, and the effect at the west end especially happy (see illustration on page 70). The exterior is now faced with brick, and the roof, which was tiled at one period,\* is again slated, but in 1888 the reinstated turret at the west end was taken down, and nothing now rises above the ridge level. The screen walls and flanking gateways to the churchyard—so valuable as sub-motifs—have

Much then has tended to detract from the beauty of a church which its designer thought so highly of that he expressed the wish that a bas-relief of the portico might be introduced into the design of any monument set up to his memory. The scene of many memorable events, it became a veritable mausoleum for men distinguished in the arts, Dr. Samuel Butler and Dr. John Walcot ("Peter Pindar") amongst authors; Wycherley and Southerne amongst dramatists; Sir Peter Lely



VIEW OF THE PIAZZA, LOOKING NORTH-EAST, IN THE LATTER PART OF THE EIGHTEENTH CENTURY, WITH LORD ARCHER'S HOUSE IN THE FOREGROUND.

*From an original water-colour drawing in the British Museum.*

fallen victims to the demands of modern utility. Another alteration consisting of the widening of the narrow archways in the side walls of the portico has also been effected, with gain to the unobstructed passage of foot traffic—it was beneath this portico, over twenty feet deep, that hustings were sometimes set up when the poll was taken for "Parliament men for the City and Liberty of Westminster."

\* John Gwynn in 1766 urged that the church should be covered with slates "instead of those wretched, mean-looking tiles."

and Sir Robert Strange amongst artists, being interred there as well as "an incredible number of those heroes, who strut their hour and are heard no more, though not so much on the busy stage of life as on the stages of Drury Lane and Covent Garden theatres."\*

At the north-west angle of the piazza is still seen a house which has withstood the vicissitudes of time with more success than most of its neighbours. In Hollar's bird's-eye view

\* J. P. Malcolm, "Londinium Redivivum," 1802-7.

(page 69) its site is occupied by the westernmost bays of the arcaded piazza façade. Later in the seventeenth century Sir Edward Russell, Admiral at the Battle of La Hogue, created Earl of Orford in 1697, lived here, and rebuilding on this site seems to have been carried out in 1716. In the print by Sutton Nicholls, circa 1720 (Plate I), and in many later views, such as that reproduced on the preceding page, this new house is seen substantially as it stands to-day, except that the attic storey has been altered and the brickwork covered with stucco. Hogarth brought it into his "Morning," engraved in 1738; but in that it is incorrectly shown to the south of the church, as in engraving he did not reverse the painting on his plate. Lord Orford, who died in 1727, bequeathed it to Thomas Archer, created Lord Archer two years later; and although it has been put to many uses since then, it is generally referred to as Lord Archer's house. In 1774 it was turned into an hotel, one of the first of its kind in London, and as Evans's it enjoyed a wide reputation.\* The magnificent staircase has survived all these changes, and still proclaims the rank of the builder of this fine town house.

Associations cluster round Covent Garden, and Gay only expresses the magnetic influences which still drew all the wits of his time there, when he wrote:—

Where Covent Garden's famous temple stands,  
That boasts the work of Jones' immortal hands;  
Columns with plain magnificence appear,  
And graceful porches lead along the square:  
Here oft' my course I bend; . . . †

\* It is now occupied by the National Sporting Club.

† John Gay, "Trivia, or the Art of Walking the Streets of London by Day," Book II, 1720.



g PLAN OF COVENT GARDEN FROM ROQUE'S MAP OF LONDON, CIRCA 1746.

In the times of the later Stuarts the piazza appealed strongly to dramatists, and Otway, Wycherley and Dryden, amongst others, made it the scene of incidents in their plays, while the fascination of the vaulted "portico walk," with glimpses through the rusticated archways, was felt by artists whose sketches of London life in such a setting are full of interest (see Plate III). The coffee-houses in the immediate neighbourhood were the meeting-places of many a literary coterie: here it was that in 1763 Boswell was introduced to Johnson. Indeed, the coffee-houses played no small part in the literary world of those days, for in them discussion ran high and criticism was frank. Will's, named after William Urwin, and Tom's, named after Captain Thomas West, two of the most renowned, were situated in Russell Street, the former including the house at the corner of Bow Street (see plan on page 68). A lively description of Will's is contained in the "City and Country Mouse," and Macaulay vividly pictures the company and a house that was sacred to polite letters:—

"There the talk was most about poetical justice and the unities of place and time. There was a faction for Perrault and the moderns, a faction for Boileau and the ancients. One group debated whether 'Paradise Lost' ought not to have been in rhyme. To another an envious poetaster demonstrated that 'Venice Preserved' ought to have been hooted from the stage. Under no roof was a greater variety of figures to be seen, earls in stars and garters, clergymen in cassocks and bands, pert templars, sheepish lads from the universities, translators and index makers in ragged coats of frieze. The great press was to get near the chair where John Dryden sate."

But the persistent growth of the market had a deleterious effect upon the neighbourhood as a residential quarter: the noise and refuse heaps which inevitably accompanied it driving the élite further westwards to the newly laid-out Grosvenor, Hanover, and Cavendish Squares. The abdicated premises were gradually taken possession of by tavern-keepers and gamblers. "Young Rambler" and his companions on pleasure bent—

Streets, alleys, lanes, a hundred past,  
To Covent Garden come at last—

found there an ideal play-ground. The days which had seen Sir Peter Lely, Sir Godfrey Kneller, and Sir James Thornhill residing there, and sedan chairs waiting before the doors of aristocrats, were past beyond recall. Tavistock Row, which had been built when Bedford House was pulled down, enclosed the piazza on the south side, as seen in Roque's map (reproduced on this page), but the design was so inharmonious that Gwynn in 1766 urged that the houses should be taken down and the original scheme completed by the continuation of the arcaded façade. (They have been cleared away within living memory, but not with any idea of fulfilling Gwynn's wish.) Part of the east side, extending from Russell Street to the south corner, was burnt out on 20 March 1769, and rebuilt, but not on the lines of the original: the other half of the east side survived till 1889, when it succumbed to the necessity for providing more space for the market. Although the north side is still standing, it has been subjected to rigorous restoration, the part west of James Street having been rebuilt about 1880. The losses from the architectural standpoint have thus been cumulative, but the touch of the master hand has not even yet been effaced.

(To be concluded.)

# THE ADVENTURES OF A CHIMNEYPiece.

By HERBERT C. ANDREWS.

A WORK of art rarely meets with such adventures as befell Leonardo da Vinci's "Mona Lisa" or Gainsborough's "Duchess of Devonshire," but in the "Mémoires" of the Société académique de l'Oise (Vol. XVIII) M. Régnier has recorded the tale of a sixteenth-century chimneypiece from Northern France, now safely housed in England, which is sufficiently strange to bear repetition.

The original home of this chimneypiece was the little village of Fleury, not far from Paris, whose lords, vassals of the

In 1835 the heirs of M. Le Bastier de Rainvilliers, the last lord of Fleury, sold the property to M. Prévôt, the father of the present owner. The old house is now the residence of a farmer, and within it still survives the fireplace which the chimneypiece once adorned. Before this sale took place the chimneypiece itself had been removed, one of the vendors of the estate, Mr. Lockhart, having sold it to the Marquis de Tristan.

The Marquis at that time intended to build a house for one of his children in the immediate neighbourhood of his Château



THE FLEURY CHIMNEYPiece (NOW AT NORTH MIMMS, HERTFORDSHIRE).

lords of Fresne-l'Eguillon, occupied until nearly the end of the seventeenth century the manor house which was situated in the centre of the village. The little river Mesnil and a large pond nearly surround all that remains to-day of the original building. Fifteenth-century terriers give some account of the large castellated dwelling of two courts, moated, with gatehouse and towers; they mention also the outbuildings, the pigeon-house, the bakehouse, the mill, the storerooms and barns, the gardens and meadow, and all the other adjuncts such as were found attached to the home of the *seigneur*. At that time the house and manor were held jointly of the Sire de Fresnes by Gaultier de Thibivilliers and Hutin de Herouval, on behalf of their respective wives.

de l'Emérillon at Cléry-sur-Loire. The site selected was on a small farm called Le Colombier, a short distance south-east of Cléry (Loiret). With a view to imparting an antique character to the home, he was engaged in collecting all kinds of architectural fragments, chiefly from the surrounding districts, and each piece, as he acquired it, was interred in a shallow pit prepared at Le Colombier, in order to preserve it from the action of frost and inclement weather. In due course the Fleury chimneypiece was carefully dismantled, brought to Le Colombier, and there buried with the rest.

Before proceeding with the building, the Marquis designed and planted the surrounding park on the banks of the Ardoux, but then entirely abandoned the project. From that time the



Château de Colombier was never mentioned. The architectural *omnium gatherum* remained underground, overgrown with briars and bushes, for half a century. The Marquis died in 1877, and it was not until 1892 that his son, M. Pierre de Tristan, then Mayor of Cléry, bethought him of the existence of the collection. He was then reconstructing the Château de l'Emérillon, and conceived the idea of utilizing some of the pieces in the work. Unfortunately, excavation revealed the fact that the greater part of them, being of softer stone, were much the worse for their long interment; but the chimneypiece, of harder stone, proved to be in better condition. Instead of making use of it, however, M. de Tristan set it up temporarily in a shed and advertised it for sale.

The scene now changes to England. About the year 1894, the late Mr. Walter H. Burns, a wealthy American banker of London, became the owner of North Mimms Park, near Potters Bar, in Hertfordshire, and thereupon made alterations and additions in excellent taste to the old house, in course of which many old fittings in character with the building were collected and installed by the architects in charge of the work, Messrs. Ernest George and Peto. In 1896, Mr. Burns, while travelling in France, found the Fleury chimneypiece still for sale, and purchased it for 10,000 francs (£400). It was packed up under the charge of M. Libersac, a sculptor of Orleans, who brought it to England and supervised its reconstruction at North Mimms, and himself carried out what slight restorations were necessary.

Apart from the interest attaching to its adventures, the chimneypiece is a beautiful example of sixteenth-century sculpture. Although made in France, the style is entirely foreign, and exhibits, both in design and workmanship, purely Italian characteristics. It is nearly 11 ft. in height, and the sides, placed obliquely according to the frequent custom of the late Middle Ages and Early Renaissance, give a width of 10 ft. 10 in. in front, measured along the cornice of the lintel, and nearly 11 ft. 6 in. at the back. The fireplace opening is over 6 ft. in height and 7 ft. clear between the jambs. The latter, consisting of three members, base, pilaster, and corbel capitals, covered with palm leaves, denticulations, and scales, and voluted below, support the lintel. The jambs themselves

exhibit trophies of musical instruments, lutes or *mandores* of various patterns, with acanthus ornament and vases. On the base of the left jamb are two *amorini* holding a shield of arms suspended by a ribbon. The arms are for the most part defaced, but in the first of the four quarters can be traced a cross between four martlets, and in the second a lion rampant. Cartouches on either side enclose the monogram ANT in Roman capitals and JB in pseudo-Gothic minuscules respectively. These arms, which recur also on the overmantel, are those of Antoine de Thibivilliers, for whom the chimneypiece was constructed, and Jeanne de Bulleux his wife,

to whom the monograms refer. These names are also perpetuated on a small cartouche in the form of ANT between two I's elsewhere on the chimneypiece. The exterior faces of the jambs bear bunches of foliage, while on the interior faces are hearth implements, such as roasting-spits, shovels, tongs, and bellows. This type of ornament recalls the cat curled up on a bellows which decorates the Early Renaissance chimneypiece in Lectoure Museum.

The lintel, covered with symmetrically interlaced branches and roses, has at either end an oblong panel; the left one containing a flaming chafing-dish from which issue two animal heads, mounted on a tripod between chimeras; the right one, a dish of vegetables between *cornucopie*. On an oval medallion in the centre is carved in low relief a group of *amorini* engaged in forging a tongue. Three are standing by while one seated holds the tongue on the anvil and the fifth is attending to the fire. This subject of *amorini* engaged in various occupations was not uncommon in Roman art of the



"THE TONGUE OF THE FALSE SHALL PERISH."

From the sixteenth-century engraving by Nicoletto da Modena.

best period. The house of the Vetii at Pompeii has a painted frieze of such scenes, where the *amorini* are weighing and selling merchandise, and in one of them the same occupation is represented as appears on the chimneypiece. Nicoletto da Modena perpetuated this fanciful concept early in the sixteenth century, in his engraving entitled "*Lingua Pravorum Peribit*"—the tongue of the false shall perish; and it was this subject, perhaps this very engraving (here reproduced), which inspired the sculptor at Fleury, for the general arrangement and several details are similar, while the anvil is identical in both cases.

The cornice surmounting the lintel is also derived from the antique, and supports an overmantel of architectural character, particularly fine in proportion and ornamentation. The enlargement of the base, the bold projection of the cornice, the originality of the three shields of different patterns disposed on the centre panel, and the skilful arrangement of lights and shadows, exhibit a rare understanding and taste. The background between these shields is filled with interlacing ribbons interspersed with fleurs-de-lis; and the pilasters on either side bear weapons suspended from rings; while on the frieze above appears the inscription, in language half Latin, half French: ANTONIVS DE THIBIVILLIER HOC OPVS FECIT FIERI LAN MCCCCXV. The Thibivilliers family arms—which were, Quarterly, 1 and 4, Gules, a cross between 4 martlets Argent; 2 and 3, a chief; over all a lion rampant—occupy the dexter half of each of the three shields. The impalement of the centre shield is a plain coat with a chief; and in order to emphasize the fact that its plainness is due to the absence of heraldic charges, and not to any error on his part, the sculptor has carved *BULLEUX* upon its upper edge, the name of the family to which Antoine's wife Jeanne de Bulleux belonged, and whose arms were Azure, a chief Or.

The shields on either side bear the arms of earlier members of the Thibivilliers family, and the clue to their impalements is revealed by reference to another chimneypiece which is found at the manor house of La Poissonnière, in the neighbourhood of Vendôme, Loir-et-Cher, the birthplace of the famous French poet and writer, Pierre de Ronsart, in 1524. Towards the end of the reign of Louis XII, Louis de Ronsart, his

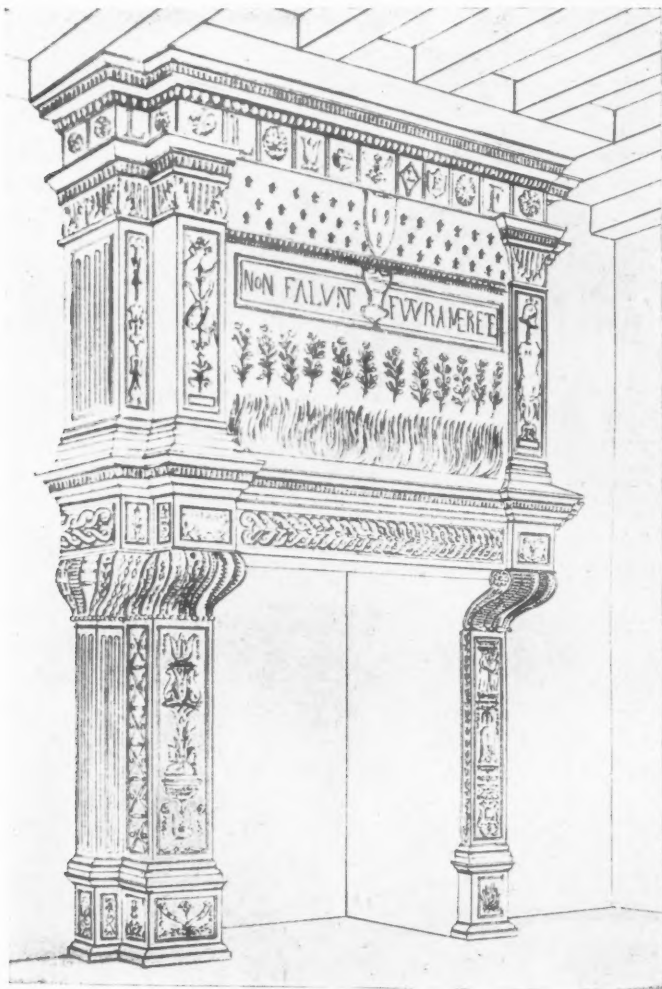
father, and himself a poet of no mean order, repaired and redecorated La Poissonnière, the home in the parish of Couture which he had inherited from his father, Olivier de Ronsart (II). In the course of this restoration, external carving was added to the main entrance and many of the windows and dormers, while internally all the chimneypieces were treated in the same way. The style is homogeneous, exclusively Italian in character, and absolutely identical with that of the Fleury chimneypiece. One chimneypiece in particular, the richest of the group, is of the same plan and dimensions, and exhibits the same acanthus treatment, motifs, volutes, arabesques, musical instruments, and particularly the same type of lettering. And, what is more interesting still, two coats-of-arms are common to both. These two coats, which are borne on the impalement of the dexter Fleury shield, have been identified as those of Illiers des Radrets: Or, six amulets Gules, ranged 3, 2, 1, in the field a mullet for cadency, Azure; and Maillé, Fessy undy, Or and Gules. At La Poissonnière they occupy subordinate positions, being cut in miniature in the centres of the volutes upon the lintel; the first relates to Jeanne, the wife of Olivier (II) and mother of Louis de Ronsart, who was a daughter of Jean (I) d'Illiers, lord of Radrets, La Mouchetière, Bordueil, le Tertre, etc., by his first wife, Catherine d'Echelles d'Ouques; the second to Jeanne de Maillé, wife of Olivier (I) and grandmother of the same Louis. On the Fleury chimneypiece they commemorate the alliance between the Thibivilliers and Illiers families by the marriage of Jean de Thibivilliers, lord of Montault and Fleury, the father of Antoine, with Catherine d'Illiers, half-sister of the aforesaid Jeanne, and daughter of Jean (I) d'Illiers by his second wife, Catherine de Maillé.

From the close connexion between the Thibivilliers and Ronsart families and the affinity between the Fleury and the La Poissonnière chimneypieces, it appears more than likely that the former was actually fashioned at La Poissonnière, for in the Vexin there exists no example which exhibits the same influence, while in certain portions of the choir cloister of the Trinity at Vendôme the same style of work is found, which goes far to prove that the Italian artists made a prolonged stay in the valley of the Loir.

Both chimneypieces emanate from the first fifteen years of the sixteenth century. The La Poissonnière one is undated, but the absence of any allusion to Louis Ronsart's wife, Jeanne Chaudrier du Bouchage, whose canting arms are introduced in the ornamentation of the window-frames of the rock-cut cellars opposite the house, points to the conclusion that it was made before the date of the marriage, February 1515.

The Fleury one is not only dated, but also bears topical allusions to the period. The fleurs-de-lis and roses which with interlacing ribbons fill the space around the shields are evidently in honour of Louis XII of France and his third wife Mary, daughter of our King Henry VII, who afterwards, in 1515, married Charles Brandon, Duke of Suffolk. It is a curious feature that five of the fleurs-de-lis are enveloped in a coat of mail or scale armour, a kind of Roman cuirass without the mantling; this may be allusive to the warlike Francis I, who succeeded Louis XII. From this we may fairly conjecture that the chimneypiece was commenced in the short interval which elapsed between the last marriage of Louis XII and his death, namely, between 9 October 1514 and 1 January 1515, and completed only after the Easter festival, 8 April 1515.

While it is to be regretted that this fine chimneypiece no longer adorns the home of its birth, yet it is satisfactory to know that it has found a safe asylum in the land of the allies of France, far from the ruthlessness of German Kultur.



THE LA POISSONNIÈRE CHIMNEYPiece.



## THE SACK OF PÉRONNE.

OUR troops entered Péronne on Sunday morning, 18 March, after the German retirement, "according to plan," from the sector between Arras and Soissons: and the condition in which they found this little French town is faithfully recorded by the photographs which are here reproduced. The place is an absolute ruin, and not brought to this sad state through the ordinary course of battle, for the French and British armies had spared the town as much as possible, but its buildings maliciously sacked by the Germans in the same spirit as prompted them to cut down fruit trees and to poison wells. On the Hôtel de Ville, after they had blown it up, they fixed a board, as seen in the photograph reproduced on this page, bearing the words, "Nicht ärgern, nur wundern,"

and could claim direct touch with ten centuries and more. As long ago as 1209 it received a communal charter from Philippe Auguste. It has been the centre of conflict on several occasions. Charles the Bold captured it in 1465, and it was out of this occupation that arose the imprisonment of Louis XI in the Château of Péronne, and the subsequent unfortunate treaty whereby the King had to sign away his rights. Louis, however, had his revenge, for he retook the town in 1477. In the following century Péronne gained distinction by successfully defending itself against the Duke of Nassau, of which defence the heroine was Marie Fouré (whose statue in the town has been carried away by the Germans—presumably to be melted down for munitions); the old flag of



British Official Photograph: Crown Copyright Reserved.

HÔTEL DE VILLE, PÉRONNE.

which may be translated as "Don't get angry: just wonder!"

Writing on the day after our occupation of the town, the special correspondent of "The Times" says: "There is not much evidence of shell fire. I could not find a shell hole in the roadway of the Grand' Place. But there is not in Péronne one habitable house. The Boche has blown out the fronts of most of the buildings. The others he has burned."

Such is the record of what the German army has done once more in the name of "military necessity." It is but the record of Belgium over again, and seeing the ruin they have left behind them in their recent retirement one is left with the sure conviction that the same vandalism will be perpetrated as the Boche is forced back and back out of the countryside on which he thrust his dreadful presence.

Péronne is but one of the many little towns that have shared the same fate. It was a place of about five thousand inhabi-

tant, and could claim direct touch with ten centuries and more. As long ago as 1209 it received a communal charter from Philippe Auguste. It has been the centre of conflict on several occasions. Charles the Bold captured it in 1465, and it was out of this occupation that arose the imprisonment of Louis XI in the Château of Péronne, and the subsequent unfortunate treaty whereby the King had to sign away his rights. Louis, however, had his revenge, for he retook the town in 1477. In the following century Péronne gained distinction by successfully defending itself against the Duke of Nassau, of which defence the heroine was Marie Fouré (whose statue in the town has been carried away by the Germans—presumably to be melted down for munitions); the old flag of

the garrison was preserved in the Hôtel de Ville, and taken out on fête days and for special processions. Péronne figured also in Wellington's campaign, having been captured by the Duke in 1815; its name is one of those on the base of the Wellington Monument in St. Paul's. And last of all in the military history of the town is the record of 1870, when Péronne was forced to capitulate to the Germans after a week's bombardment. Its fortifications were razed in 1906-7.

It had a fine Grand' Place, with the seventeenth-century Hôtel de Ville at one side, and opening out of this to the south was a smaller place, the "Marché aux Herbes," formerly dominated by a belfry. Péronne also possessed the sixteenth-century Church of St. Jean—now utterly ruined—and a fragment of its ancient Château, consisting of a large bastion block with four corner towers surmounted by conical roofs.

What it is now, the accompanying photographs show. Attila and his Huns could have done no worse thing.





British Official Photograph: Crown Copyright Reserved.  
April 1917.

A STREET IN PÉRONNE AS THE GERMANS LEFT IT.

.....Plate IV.  
.....

44



British Official Photograph : Crown Copyright Reserved.  
April 1917

THE RUINS OF PÉRONNE (HÔTEL DE VILLE ON THE LEFT).

.....  
Plate V.



100

## RECENT ENGLISH DOMESTIC ARCHITECTURE.

IT was the late Mr. March Phillipps who gave most open expression to the theory that architecture, from the time of the Greeks onwards, has been a record of constant "borrowing"; his purpose being to prove that architecture (as represented by modern Classic) is dead, and that the only sort of work that can possibly be tolerated in these northern latitudes is "Gothic," or something very much like it. We may admit his premise without necessarily adopting his conclusion, which, after all, is merely revived Ruskinism. It cannot be denied—and certainly no architect nowadays would wish to deny it—that architecture is largely dependent upon the historical styles; for it is obvious that without the tradition thus provided there could be no possibility of progress whatsoever. Without a foundation there can be no superstructure. *Art Nouveau* taught us that lesson long ago. But it is only within comparatively recent years that we have come to regard architectural history from this eminently sane point of view.

The bad old system of architectural education (or rather the lack of it) is responsible for most of the ineptitudes that mar our streets and spoil our countryside at the present day. Not so very long ago it was considered essential that an architect should have a comprehensive knowledge of all styles, in order that he might the more readily adapt himself to the requirements of a diversity of clients. In fact, he had to be a

sort of architectural "Pooh-ba," combining in himself the attributes of a large number of individuals (though, be it noted, receiving only one fee). Thus we were presented with the entertaining spectacle of a gentleman who would as easily design you a Greek temple as a Byzantine mosque, a Gothic church or a Renaissance town-hall, doing all equally badly, and sometimes getting into awkward difficulties with his detail.

There is a right and a wrong way of "borrowing," just as there are right and wrong subjects to "borrow." Nobody who cares to think for a moment will maintain that there is any reason or merit in "borrowing" from the undeveloped styles of the past. Much of the Tudor and Elizabethan domestic work, for example, is frankly uncouth. We know perfectly well that it is largely the work of people who did not properly understand what they were doing. Comparing it with the model from which it derived its ultimate origin, we may the more easily understand its real significance; and we thus come to realize that this transitional and undeveloped work is only interesting from the historical point of view.

This view, however, was not the one adopted by the last generation of architects. They took Tudor and Elizabethan work as an exemplar of all that was right in domestic architectural art. Its very faults and defects they interpreted as supreme merits. They carefully measured up all its immature Renaissance detail, and as carefully repeated it in their own



UNIVERSITY HALL, ST. ANDREWS: NEW DINING-ROOM.

Mills and Shepherd, Architects.



UNIVERSITY HALL, ST. ANDREWS: NEW DINING-ROOM.  
Mills and Shepherd, Architects.

buildings. Their industry was worthy of a better cause. The remarkable thing is that they so thoroughly convinced themselves of the propriety and correctness of all that they did. To appreciate the character of their blunder, we have only to take a comparison from the sister art of painting. No modern painter would think of reverting to the methods of the Old Masters of the Early Italian school, who knew nothing of perspective, scarcely anything of the art of colour composition, and who worked with a strictly limited medium. Yet this, in effect, is what architects did with regard to their own art. Happily, however, the days of such illogical and retrograde "borrowing" are over. Whatever we do in the future, it is not at all likely that we shall repeat the obvious mistakes of the past.

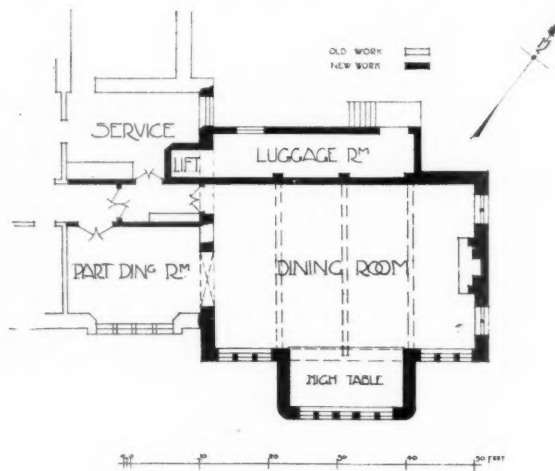
But while it is not desirable to "borrow" from immature work, it is perfectly legitimate to take and adapt the forms of a mature and finished style. In the eighteenth-century work of our own country we have a model that might well be taken as an exemplar of domestic architecture. It is admirably adapted to modern conditions and requirements, and it seems to combine within itself many of the qualities that go to make up the quiet serenity of typical English home life.

As we have now become sufficiently broad-minded to admit the legality of "borrowing" from the past, why should we not "borrow" thoroughly? To some men the idea of borrowing in any shape or form is altogether repugnant. They would sooner do something bad which they could call their own than something really good which might lay them open to the charge of plagiarism. It is this close preoccupation with the personal which is responsible for much that is amiss in modern work. If only architects could forget themselves for a time

they would conceivably be in a mood to do much better work. But such an effort in self-forgetfulness seems to be quite beyond average human compass. When recourse is had to "borrowing" it is frequently done in a manner which calls for criticism rather than admiration. For instead of repeating his model boldly, the temporizing architect begins to make all sorts of little alterations, in order, apparently, to be able to claim great personal credit for the design. The proportions of modillions and dentils to cornices are enlarged; the projections of mouldings are visibly increased; carved swags become fat and heavy, and carving generally is coarsened; unworthy tricks are played with the volutes of capitals—they are made either too large or too small, or even turned upside down for a change. The whole thing, in fact, becomes a gross caricature of the original, all the charm and sweetness of which are hopelessly lost.

It is a pity that we cannot leave well alone, but must always be striving after original effects, which more often than not are a blemish rather than an embellishment. The Brothers Adam, it is true, succeeded in inventing a manner peculiarly their own. But what is possible to genius once in a century is by no means possible to everybody any day of the week. It is better to be conventional and good, rather than original and bad.

Reason is overwhelmingly on the side of the man who says, "I put my whole faith in Georgian, and nothing shall turn me from it." Such a man is invariably an enthusiast. He seeks out the finest extant examples of his chosen style, measures them carefully, ascertains the best proportion of solid to void on a given façade, determines the projection of cornices and mouldings—discovers, in fact, the vital secret of their success, which is proportion. Armed with the information thus obtained, he may be relied upon to produce buildings in perfectly good taste, even if he may not be able to make any particular claim to originality in design. This is the age of the specialist. No architect can expect to master within the short span of his life all the intricacies of a variety of styles.

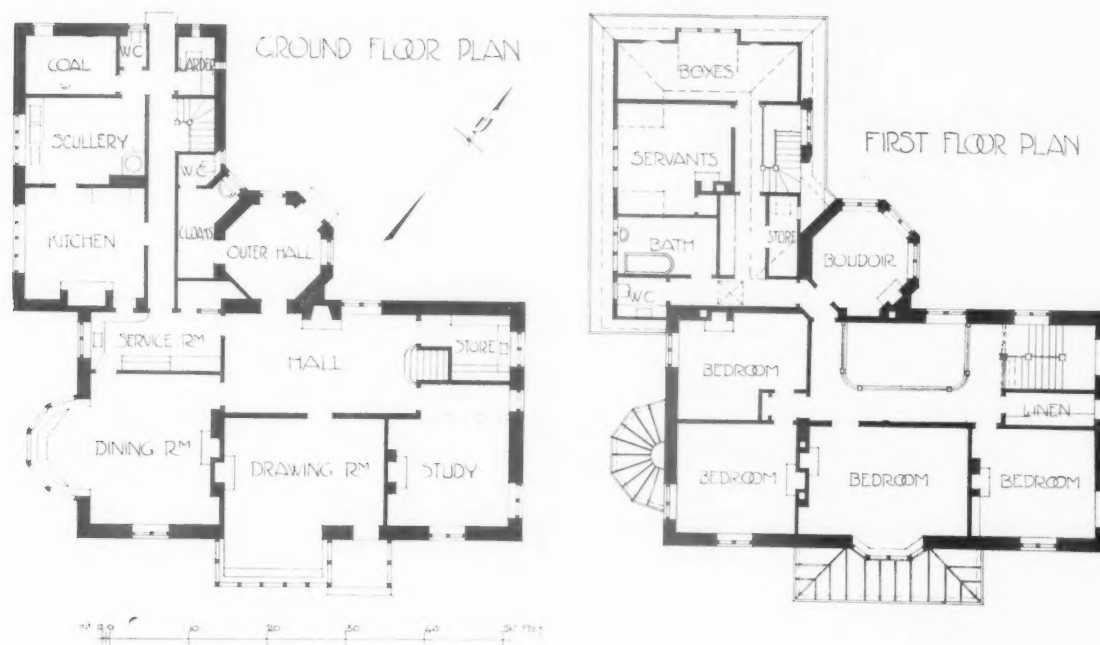


UNIVERSITY HALL, ST. ANDREWS.





Entrance Front.



WEST HOUSE, ST. ANDREWS.

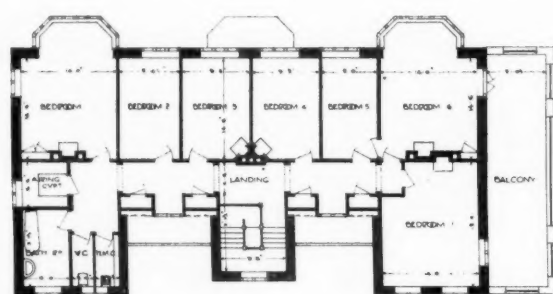
Mills and Shepherd, Architects

This fact is proved conclusively by the lives of our own great Renaissance architects. Both Inigo Jones and Wren turned their hands to Gothic, but with indifferent success. The policy, therefore, seems to be to endeavour to master one style thoroughly, and to acquire the ability of designing in it well.

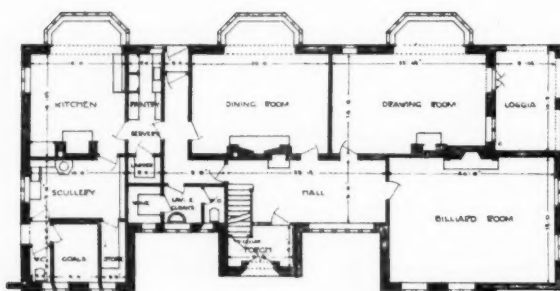
It does not necessarily follow that to study one particular style closely must result in monotonous and uninspired work. Familiarity, in the case of architecture, breeds not contempt, but reverence. It imparts an ease and power of design, a mastery over mass and detail alike. So that with growing intimacy it is possible to avoid the pitfalls that lie in the path of the unwary. It is not likely that a man with the creative faculty strong within him will rest satisfied with a detail knowledge of any particular style of architecture, however perfect. But the experience thus gained will be of inestimable value to him as a sound basis upon which to develop his own individuality. Instances are familiar to everybody of men

direct antithesis. It may perhaps be that in every age these two streams have flowed side by side, and that only the worthy buildings have survived. It would be comforting to believe this: to believe that all the abominations which now offend the eye would be swept away, leaving not even a memory behind. But evidence is all against such an assumption, and our successors will see the good and the bad together.

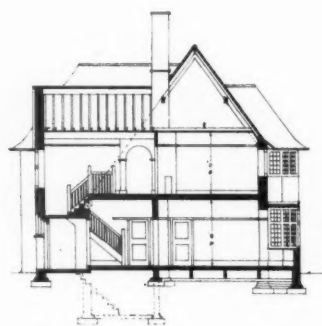
Public taste, within recent years, has shown a strong tendency to revert to what may be called rustic simplicity. This is all very well in its way, but it is just possible that we are a little too apt to identify simplicity with what may be called the "farmhouse tradition." Roughly adzed oak, coarse wobbly plaster, cavernous fireplaces, and an exterior naïve sometimes to the verge of childishness, have of course a certain charm, the charm of the sampler and the little story in words of one syllable. It is a form of art which makes a very direct appeal to the homely emotions, and it is quite legitimate, as far as it goes; but it should be strictly limited to



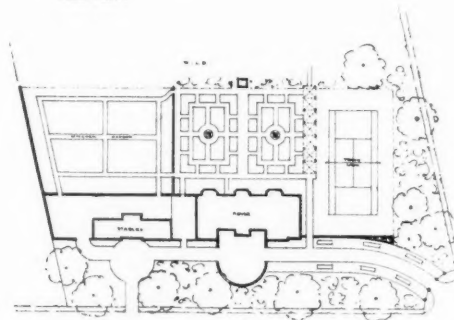
FIRST FLOOR



GROUND FLOOR



SECTION



GARDEN PLAN

HOMEWOOD HOUSE, CUFFLEY, HERTS.

who (speaking in a pre-War sense) are working in an excellent manner of their own whose origin can be easily traced to the Georgian model.

It is generally admitted that within recent years we have made very considerable progress in architectural design. The new race of architects which has sprung up consists largely of men who are keenly in sympathy with the spirit of the time, which they have done their best to express in their work without doing undue violence to venerable tradition. Yet, great though this advance has been, we cannot shut our eyes to the fact that the general body of the public still remains unmoved. Architecture, sacred or profane, is a matter of supreme indifference to the man in the street, and the speculating builder provides all he needs or asks.

If the history of a nation is inexorably written on its buildings, future ages may be puzzled to account for the fact that, contemporary with a domestic architecture expressing the highest refinement of individual taste and a character peculiar to its time, is found a type of house-building which is its

small and really simple houses. As a writer has said: "There are a good many people who like this sort of thing; but there is something a little pathetic in the spectacle of an ordinary large, commonplace Briton sitting, a little forlorn, in a sort of kitchen with a gritty stone floor and a ceiling so low and heavily beamed that it only wants the dangling hams to prevent his standing upright in any part of it. It is one of our conditions to make the house fit the man: to have one type of house for many types of men is to ignore this condition."

It is impossible to forecast the future of our domestic architecture. An architect can have no influence except through the medium of his buildings, and he cannot build without a client. The whole matter, therefore, is in the hands of the public.

G. J. H.

The following are some notes on the houses shown by the accompanying illustrations:—

DINING-ROOM, UNIVERSITY HALL, ST. ANDREWS, SCOTLAND.—University Hall, St. Andrews, is a residential Hall for



Garden Front.



Plate VI.

Entrance Front.

April 1917.

HOMEWOOD HOUSE, CUFFLEY, HERTS.  
Allen and Thompson, Architects.



20

women students taking degree examinations. The buildings comprised in St. Andrews University contain seventy study-bedrooms, recreation and music-rooms, library, kitchen, etc. Extensions were carried out a few years ago at a cost of £11,000, from designs by Messrs. Mills and Shepherd. The new dining-room is 38 ft. by 23 ft. 6 in. The walls are built of local sandstone. Flooring and wall-panelling are of oak. The chimneypiece is of stone, with the arms of the University and the motto, "Qui cessat esse melior cessat esse bonus." The builders were Messrs. J. H. White & Sons, St. Andrews. The oak-panelling was carried out by Messrs. Aitken and Hay, St. Andrews, and the stone carving by Mr. Joseph Hayes, Edinburgh.

**WEST HOUSE, ST. ANDREWS.**—This house is built of local yellow sandstone from Nydie Quarry, Fifeshire. The roofs are covered with hand-made tiles. Messrs. John Ritchie & Son were the builders.

**HOMEWOOD HOUSE, CUFFLEY.**—This house was built for Mr. J. V. Oldham from the designs of Messrs. Allen and Thompson (late Pepler and Allen). It is situated less than a mile from the spot where the first Zeppelin was brought down on English soil. As will be seen from the illustrations, it stands in very well-wooded country, with which the plain red brick and tiles are in quiet contrast. Three good reception-rooms and hall and offices are provided on the ground floor, and seven bedrooms on the first floor. The loggia from the drawing-room, and the balcony above, are situated to catch the sun. A block consisting of stable, garage, and room for lighting plant was provided and linked up to the main building by a wing wall enclosing the kitchen yard.

## CURRENT ARCHITECTURE.

### Munster and Leinster Bank, Cork.

We publish on the following pages two interior views in the fine building which has been erected for the Munster and Leinster Bank, Cork, from designs by Messrs. Arthur and Henry H. Hill, selected in competition. The public banking hall is, of course, the principal apartment in the building. A gallery runs across it on one side connecting with the main staircase. The banking hall is covered by a dome, carried in part by eight marble columns. Six of these columns are old, and their history is interesting. Consisting of Breccia shafts, with alabaster caps and Ipplepen (Devonshire) pedestals, they were originally designed by the late F. C. Penrose to carry an organ loft in St. Paul's Cathedral. The organ, however, was never placed upon them, and they stood in the south transept for many years. Finally they were sold by the Dean and Chapter to Messrs. Farmer and Brindley, from whom the architects of the bank learned of their existence, and that, by a strange coincidence, they were exactly of the dimensions required. As eight columns were needed, Messrs. Farmer and Brindley succeeded in reopening the quarry in Italy from which the shafts originally came, and two more stones were obtained.

Messrs. John Sisk & Son, of Cork, were the general contractors for the building; Messrs. Homan and Rodgers, of Manchester, were responsible for a portion of the fire-resisting floors and asphalt roofs; Messrs. Waygood and Otis, Ltd., of London, supplied push-button lifts; Messrs. J. W. Singer & Sons executed the counter grilles and electric fittings.



"RAVENSWYKE," KIRBYMOORSIDE: VIEW IN GARDEN.  
Temple Moore, F.R.I.B.A., Architect.



MUNSTER AND LEINSTER BANK, CORK: VIEW OF GALLERY ACROSS BANKING HALL.

Arthur and Henry H. Hill, Architects.





MUNSTER AND LEINSTER BANK, CORK: VIEW ON LANDING OF PRINCIPAL STAIRCASE.

Arthur and Henry H. Hill, Architects

# THE ART OF THE TOWN PLAN.

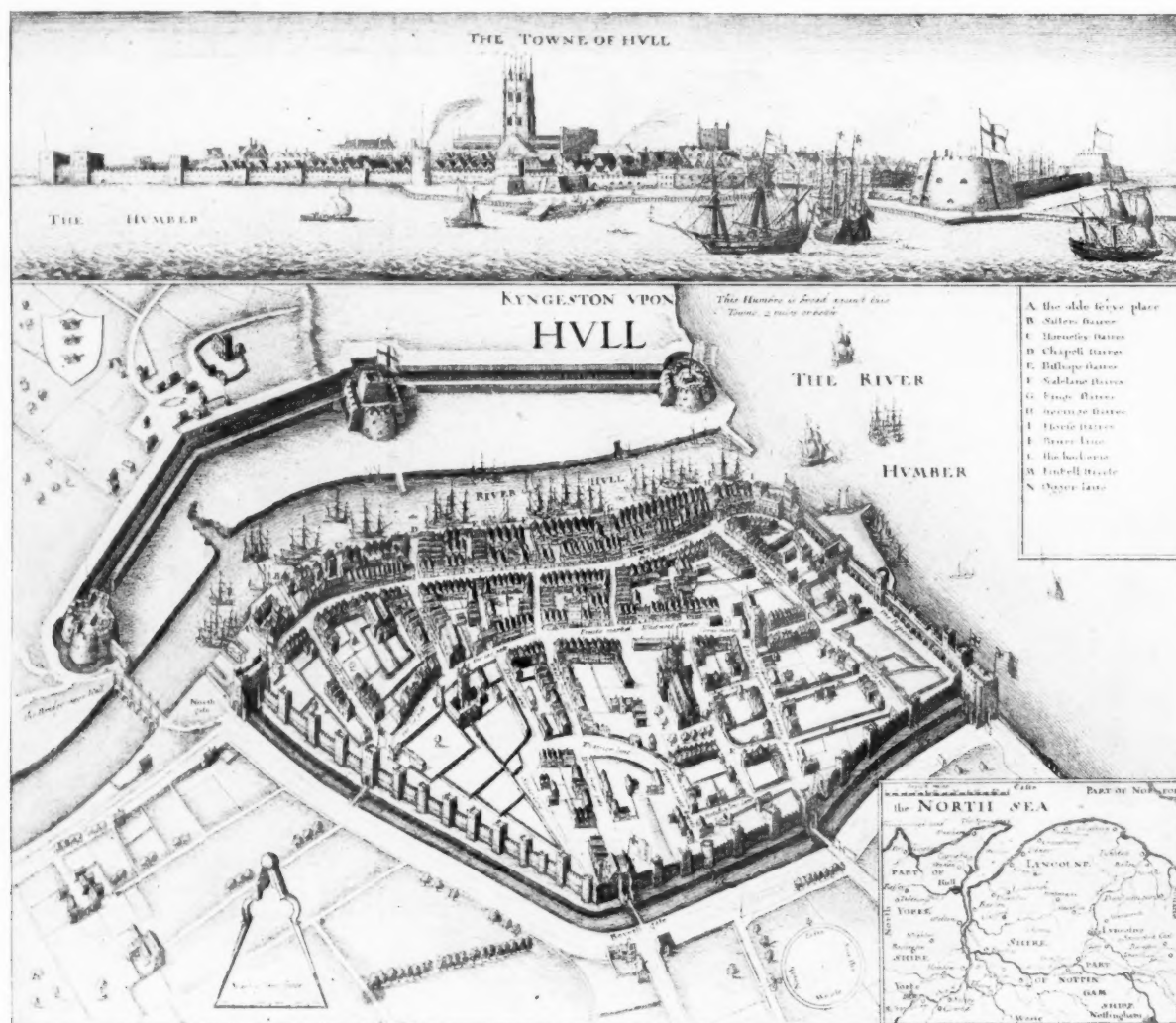
By BROOK KITCHIN, F.R.I.B.A.

IT would be difficult to find anything that reflected more clearly the character of the age to which they belong than the town plans of the period, nor anything which afforded within a smaller compass a better comparative illustration of the national character between the twentieth and the preceding centuries.

All town plans contain a good deal of psychological history, though this is particularly evident in the plans previous to the eighteenth century. In any one of these we can see the dominating features of the town's character and occupation.

their undertakings. The zincographed Ordnance Survey of the present day, now a Government monopoly which has completely destroyed the art and profession of individual town-plan making, is a matter-of-fact, precise, mathematical diagram, scientifically prepared to meet the exacting requirements of a material and business era. Side by side with the evolution of national character these town plans have developed, from the rough, artistic hand-drawn diagrams of Ralph Aggas and others to the present mechanical Ordnance map.

This evolution from the artistic to the material has taken



TOWN PLAN OF HULL. BY HOLLAR, CIRCA 1700.

We see the religious atmosphere indicated by the church, which frequently dominates the whole plan, the military propensities indicated by the complete fortifications, the civic interests, the market place, the sewerage system—usually consisting of an open stream, which in many plans is carefully traced to its outfall into the river: and outside the fortifications we may find a suburban development, frequently indications of agricultural or industrial pursuits, or of recreation, and so forth.

Technically the engraved town plan of the sixteenth and seventeenth centuries is the work of an artist having besides its practical purpose, which was primarily a military one, the object of forming a pictorial and an architectural synopsis of the town; and it is characteristic of an age when art was an inherent instinct of the people, and entered naturally into all

place by fairly distinct stages. The earliest plans were merely approximate indications of the position of various public buildings and highways, etc., which by the end of the sixteenth century had developed into what was rather a bird's-eye view, with the buildings isometrically projected on the plan. These pictorial plans, usually to no particular scale, in their turn gave way to a more accurate type of plan, in which only the more important buildings were drawn in isometrical perspective (such as the plan of Madrid, 1761, by Chalmandrier). This type formed a transition between the isometrical and the complete line plan to scale, which in its turn was supplanted by the Ordnance Survey map.

The most interesting and attractive examples of engraved town plans of the pictorial period were those produced by

Continental engravers such as Hoefnagle, Blaeu, Hollar, Blokhuisen. The British engravers do not appear to have been attracted by pictorial plan-making; Ralph Aggas, land surveyor and engraver, who flourished towards the end of the sixteenth century, and John Speed (c. 1610) being apparently the only British engravers of note who applied themselves with any success to this branch of art. Speed, however, was largely assisted by Hondius, a Dutch engraver. The town plans of Speed were merely introduced as insets to his series of county maps, while Aggas does not appear to have undertaken any work of special importance beyond his famous plans of London (about 1560), Cambridge (1578), Oxford (1578), and Dunwich.

But though there are in existence many interesting pictorial plans of British towns, these were made almost exclusively by foreign engravers, such as the versatile Hollar, who was born at Prague, in Bohemia, in 1677; Hoefnagle, a Flemish engraver who died in 1626; and Loggan, a German engraver who died in 1693, and who made a beautiful series of bird's-eye views of the Oxford and Cambridge colleges and of the towns.

These sixteenth- and seventeenth-century pictorial town plans were not intended for any commercial purposes, but were evidently meant primarily to show the military strength of the town. The fortifications are usually shown with the utmost precision, though apparently also with a good deal of artistic licence. In many plans the actual lines of attack and defence adopted in the case of some noted siege are shown, or in the case of maritime towns a naval demonstration, adding considerably to the pictorial effect, was frequently indicated. Many of these plans are exceedingly beautiful works of art into which buildings, trees, rivers, boats, cattle, gardens, people, etc., were freely introduced. They were often adorned with all kinds of delightful cartouches and embellishments, usually having some bearing on the character of the particular town depicted.

During this period (sixteenth and seventeenth centuries) the number of Continental engravers engaged in making pictorial plans was very considerable, and there was naturally enough a good deal of unconcealed plagiarism, many plans published by different engravers being, in fact, almost identical; the only apparent difference, in many cases, is in the actual decoration of the plates. Perhaps the most prolific engraver of this period was Hoefnagle, who engraved many hundreds of plans and views of all the principal towns of the world. These were published at Amsterdam in 1572, by Braun and Hogenberg, in a series of three volumes entitled, "*Civitates Orbis Terrarum*," each containing two books, and including altogether some 600 engravings. These plans are interesting mainly on account of their skilful and artistic draughtsmanship. They are somewhat imaginative in character. Hoefnagle frequently decorated his plans with figures in contemporary costumes, which adds to their interest; these he grouped in the foreground of his picture. His engravings were sometimes coloured by hand by the booksellers after publication, but owing to the recklessness and lavishness with which the colour was frequently put on, the engravings lose some interest on this account.

The plans made by Hollar are of more delicate and daintier workmanship. Plan-making was only an incidental phase of his work, but the precise and correct manner of the artist gives them a peculiar refinement. His plan of Hull is here shown as one example out of many.

The plans of Blaeu, Hondius, Blokhuisen, Allard, Ram, and numerous others, all have their distinctive characteristics, notwithstanding the family likeness that can be traced through them.

A series of excellent geometrical town plans was published in 1750 by J. Rocque, a French publisher at Charing Cross. These plans were surveyed by Peter Chasserau, and include

many of the principal towns of England. The plans were usually decorated in the margin with illustrations of the principal buildings, and are now somewhat scarce.

As the military and artistic object of these plans and views disappeared, and more commercial and material interests arose, the plans gradually lost their artistic interest, and developed into the more correct line plans of the eighteenth and nineteenth centuries. At this stage the British surveyors and engravers appear to have come to the front, and to have taken an interest and a leading part in town-plan making. The British line plans were, as might be expected, laborious and conscientious compositions of mathematical accuracy, with an occasional suggestion of pompousness in their decoration, which frequently consisted of coats of arms of the chief local dignitaries and illustrations of the principal buildings. Even in 1848, when a beautifully steel-engraved series of town plans was published by the Society for the Diffusion of Useful Knowledge in their general atlas, some interest beyond the purely geographical was given to the plates by the introduction of views of the town, or by small elevations of the important buildings. Then, as interest in architecture became atrophied, these architectural decorations disappeared, though not entirely until the business of geographical surveying became a State occupation, while the more accurate results produced by the various forms of photographic reproduction have supplanted the art of engraving so far as the architectural representation of towns is concerned.

#### WILLIAM DE MORGAN'S TILEWORK.

IN view of the recent death of William de Morgan, a small loan collection of his pottery and tilework has been arranged in Room 132 of the Victoria and Albert Museum. In the present difficulties of transport, no attempt has been made to form an exhaustive, or even a representative, series of these wares—a number of the choicest specimens have been, as a matter of fact, detained in Paris since the Arts and Crafts Exhibition of 1914. The exhibits are, therefore, mainly confined to loans from residents in London and the neighbourhood. Mr. Halsey Ricardo has kindly assisted in the organization.

Both types of de Morgan's productions are represented—namely, the ruby-coloured and silver-yellow lustre ware, emulating the Italian majolica of Maestro Giorgio, of Gubbio, and that painted in rich harmonies of blue, green, and purple, the so-called Persian colours, suggested in reality by the work of the old Damascus potters. The collection testifies to the late artist's wonderful fertility in the invention of designs, and proves that he fully understood the value of the art of the past as a stimulus to new creation rather than a repertory of themes to be slavishly copied.

The opportunity has been taken to show in the same room a small series (also kindly lent) of the stoneware made at Southall by the three brothers Wallace, Walter, and Edwin Martin (of whom only the first-named, the eldest, survives). This belongs, of course, to a very different category of the potter's art. Here the inventiveness of the artist is displayed in a great variety of form, always, however, strictly within the natural limits of the craft.

The exhibition is supplemented by a few examples of modern pottery and porcelain, both English and foreign, drawn from the permanent collections of the Museum. Amongst these may be specially named specimens of French stoneware by Jean Carriès, Delaherche, Bigot, Lenoble, and others, recently received by the Museum as a joint gift from Prince Antoine Bibesco and M. Paul Morand.

Even in a time of war it is well to turn aside for a while to study art, and we are sure that very many people will make a point of visiting this display at South Kensington.



## NEW BOOKS.

### A Manual of Figure Drawing.

SOME kind of tuition the young draughtsman must have, and there is necessarily more or less of "system" in it, whether it be derived from a living agent or from books. To pursue simultaneously, under the direction of accomplished masters, a course of anatomy and practice in drawing from the living model, is a counsel of perfection which many artists are debarred from following. Whether in substitution for this regular training, or taken as supplementary to it, drawings, photographs, and text-books are an invaluable aid; and when these means are combined into a well-conceived scheme or system, in which the successive points of study are carefully graduated and lucidly explained, the student is absolved from much unprofitable labour, and relieved from occasional perplexity. There is, of course, always the danger that he will depend too servilely on the guidance he gets, whether in the studio or from manuals, and that he will thus lose the strength that comes of self-reliance, what is easily learnt being scarcely worth the acquisition. That, however, is largely a question of temperament.

Mr. Adolphe Armand Braun has elaborated a life-drawing method that, used with discretion, will admirably serve the turn of the discriminating student, whether or not he has also the help of a master. Anatomy is explained, and is exhibited both analytically and synthetically by copious drawings of bones and muscles, separate and connected, and by many photographs of the human figure in various attitudes and aspects or "poses." These latter illustrations will, however, give rise to certain objection, for photographs of the nude are so far removed from an artist's rendering that they become unduly realistic.

"*Hieroglyphic or Greek Method of Life Drawing.*" By Adolphe Armand Braun. Published by Drawing, Ltd., 210 Strand, London, W.C., and sold by B. T. Batsford, Ltd., 94 High Holborn, London. Price 12s. 6d. net. 172 pp.

## NOTES OF THE MONTH.

### Stepped House Fronts.

For reasons best known to themselves, our forefathers were wont to build their houses with overhanging storeys. Some modern Paris architects, MM. Sauvage and Sarazin, are reversing this method, for they have built in the Rue Vavin a house in which each successive floor is set back several feet, with the object of giving better access of light and air to the lower storeys, and of causing less obstruction to the ancient lights on the opposite side of the street. Here we scent danger. Opponents of reform of the laws as to light and air in this country, driven from their present untenable position, may seek refuge in the compromise suggested by the stepped house; which is itself a sort of compromise on the tiers of streets imagined by someone who, struck by the ingenuity of the Rows at Chester, where one walks on top of one row of shops to view a second row, yearned for an extension of the principle. The mediæval builders of Chester, it is argued, would have pushed the idea to a logical conclusion (at the top storey) if only the sweet uses of the passenger lift had been known to them. With street piled above street, shop-front above shop-front, the shopkeeper could realize the ideal for which his soul craves—an entire front of unbroken (generally speaking) glittering

glass, which should also gratify the architectural sense of propriety because the "acres of glass" will no longer seem to hold up tons of heavy upper storeys, but only the final fascia. Thus the stepped house will solve several problems. But it will also create several others. Think of the effect of an entire street of stepped buildings, one side of the road recoiling from the other as in horror at a row of protruding chins and receding foreheads!

\* \* \*

### Inaccuracies about St. Paul's Cathedral.

In the course of a lecture on St. Paul's Cathedral which he delivered recently before the London and Middlesex Archæological Society, Mr. Mervyn Macartney, Surveyor to the Dean and Chapter, said he thought there would be no trouble about the cathedral until someone built an underground restaurant about ninety feet deep! Legislation might be introduced to prevent such a thing being carried out, as we lived with the ever-present menace of the water and the gravel under the cathedral being drawn away. Mr. Macartney also spoke of the inaccuracies in various accounts of the cathedral, especially in "Parentalia." This extremely untrustworthy compilation began by saying that Wren laid the foundations from the west end to the east end before he experienced any difficulty. As a fact, however, the west end of the old cathedral was not pulled down for fifteen or twenty years after he had started work from the east end, and it was not possible that he could have cleared the site from the west end. Another statement was that Wren "dugged" a pit 40 ft. deep and built therein a pier 10 ft. square to support a corner of the building, but modern investigation had failed to reveal any evidence of this structure. The only way of accounting for these errors was to suppose that Wren gave his assent to them when his age made him uncertain of facts and dates.

\* \* \*

### Advent of the Draughtswoman.

It has been noted, neither with the surprise nor with the alarm that would have been inevitable before the War, that a "draughtswoman" has advertised for employment. All the old prejudice against the invasion by women of domains which men, with a certain arbitrariness, had staked out as their own, has emerged in admiration of the grit, courage, and ability with which women have addressed themselves to unaccustomed tasks, and it is not imaginable that from this new tolerance the draughtswoman can be excepted. What will happen when the men return from the War it would be folly to attempt to forecast in detail; but, on a broad view, it would seem almost certain that, what with the depletion in all departments of activity, the reluctance of many men to resume their former civil occupations, and the moral obligation to refrain from discharging women from employment in which they have shown efficiency as well as patriotism, one may confidently anticipate the prevalence of the new policy of the open door. Possibly the advent of draughtswomen may help to solve a difficulty of old standing. On the one hand, principals have complained of having to pay their junior draughtsmen more than the work is worth; on the other hand, the junior draughtsmen have bitterly resented the meagre remuneration which is all that can be afforded for routine services. For various reasons women are, as a rule, prepared to accept a lower rate than men; and a sufficient supply of trained draughtswomen would at once relieve principals of a constant source of worry, and end the troubles of the underpaid draughtsman by gradually and painlessly eliminating him.

## NOTES OF THE MONTH.

### *The Housing Problem after the War.*

Mr. Mervyn Macartney, writing to "The Times" on the subject of working-class housing, points out that consideration ought to be given now to schemes for providing proper houses in town and country for the armies of men and women who will be demobilized after the War. He says: "We do not require a fresh department for this purpose. To all intents and purposes the necessary machinery already exists in the Local Government Board. But its powers are shackled by red tape. Few of us have the time or pertinacity to carry through a housing scheme in the teeth of the opposition of local interests, backed by the legal subtleties of the Local Government Board by-laws. The housing accommodation of every parish should be reported on by some capable resident. These reports should be carefully investigated by a Government inspector, and, if his review of the case is favourable, proceedings should be begun to carry out the recommendations of the report. Speaking from a certain amount of experience, I feel confident that it would be quite possible to select the plans of a dozen cottages and have them standardized, so that they could be erected in any part of the United Kingdom. A price could be obtained in competition, which would bring the cost down to the lowest possible figure compatible with sound work. By having all the buildings erected to one plan the work of supervision would be reduced to a minimum. But the first thing to be aimed at is the sanction of Government to some scheme which would secure the co-operation of those able and willing to assist, together with the compulsory purchase of land, and the abrogation of vexatious and unnecessary by-laws. I believe agriculture is likely to receive much attention from Government, and the scarcity of farm hands will be one of the principal problems. We shall have to devote much time and care to this question in order that the young and vigorous youths of our country may be induced to settle down in rural districts. We must remember that Hodge is no longer the stay-at-home yokel whose vision was limited to a radius of six or eight miles. He will be alert in mind and body, used to mechanism, and handy with tool and pick. He will have mixed with our Oversea soldiers, as well as French and American troops. The prosperity of the Colonies, their generosity to settlers, and the allurements of freedom from the humdrum conditions prevailing here, will appeal to the British spirit of independence. Moreover, the minds of the women also have been unsettled. Many have pledged themselves to go as the wives of our gallant soldiers to their homes across the seas. If we do not take steps to make labour on the farms attractive we shall be left with the old, the infirm, and the maimed just at the very moment when we want to employ the flower of our nation's manhood in its largest and most natural industry, and when we are beginning to realize the supreme value of children as a national asset, more precious than gold."

\* \* \*

### *The Charing Cross Bridge Bill.*

Last month the re-introduced Charing Cross Bridge Bill was read a second time by 128 votes against 56. This result may be attributed to the exigencies of the times, and to the ready resort to compromise when contention would be highly inconvenient, rather than to an altered view of the merits of the case. Factors that really determined the issue were the apathy of the London County Council, the acquiescence of the Westminster City Council, and the intervention of the Government, which sought to placate the opponents

of the Bill by persuading the railway company to insert a clause providing that if the company's interests are bought out within ten years, the cost of the projected work—£167,000—shall be deducted from the purchase price. This complaisance on the part of the company had, no doubt, the moral effect designed of seeming sweetly reasonable; but the clause may be justly suspected of having no material force whatever, beyond that of enabling the company to carry their point, with the ulterior consequence of postponing reform, notwithstanding the specious plea of Mr. G. H. Roberts, as spokesman for the Government, that the execution of this work would not prejudice any future scheme for re-planning. That, however, is precisely what it will do; otherwise there would have been no particular reason for opposing the Bill.

\* \* \*

### *War Damage to Venice.*

Venice has been attacked from the air twenty-one times since the outbreak of the War. The first bombardment (writes Mr. Horatio Brown in "The Times," in a communication dating from Venice) took place on May 24th, 1915, the day War was declared. All the attacks have been carried out by aeroplanes. In 1915 there were eight, last year thirteen. As to the actual damage done to the city, it is surprising that there has been so little when we remember the frequency and viciousness of the attacks. Many of the bombs fell in the water, and were comparatively harmless; but neither the Venetians nor their enemies can tell what precious monument may not be sacrificed in some future raid. Curiously enough, the most conspicuous buildings damaged so far have been churches; some private houses have been wrecked, but none of the monumental palaces. The raid of October 20th, 1915, which took place at 10.30 p.m., demolished the roof of the Scalzi Church, near the railway station, with the ceiling by Tiepolo, representing the Translation of the Holy House; the pavement and the marble decorations also suffered severely. Though the fresco was not one of Tiepolo's finest works, it can never be replaced, and, on the whole, the damage to the Scalzi is the most serious artistic injury that Venice has so far received.

\* \* \*

### *Workers Wanted for the A.A. Red Cross.*

Having fulfilled its mission as a recruiting agency, the Architectural Association turned its attention to Red Cross work. Its Red Cross Detachment (London 43rd) is performing excellent national service, in which all who are able should very willingly engage. Architects are specially invited to confer with Mr. F. R. Yerbury, the Quartermaster (37 Great Smith Street, Westminster, S.W.1), who will put them in the way of rendering effectual personal aid to those who have fought and suffered. In this most humane work all are anxious to share, but very many hold aloof from it in modest distrust of their qualifications. These are the very men who become the most effective helpers, and astonish themselves with their success in work from which they had diffidently shrunk. There is no Procrusteanism in the organization. Those who are physically strong will be afforded opportunities of turning this advantage to good account, while those who are less hardy will be allotted tasks which are not beyond their strength. It is hoped that the sense of duty and of esprit de corps will be so strongly stirred by Mr. Yerbury's appeal as to give the A.A. Red Cross Detachment the recruits of which it is badly in need.



## NOTES OF THE MONTH.

### *Manchester's Old Infirmary Site.*

The Manchester Corporation having bought the Old Infirmary site with the express object of erecting on it some sort of palladium of the fine arts, has before it a proposal to substitute some sort of a tramway shed. Against this shocking anti-climax the council of the Manchester Society of Architects has very properly lodged an energetic protest. Fortunately it is only a special committee on the passenger transportation problem that has put forward this dismal scheme, and there is a possibility that the Corporation may have the wisdom and strength to refer it back. It must be more than a decade ago that the Corporation bought the site of the infirmary for £4,000, with the intention of adding to the amenities of the city. It is now proposed to use it in the contrary sense, to the scandal of Manchester's Piccadilly. Surely the transition from an art centre to a tramway centre is too violently reactionary to succeed, and the Manchester Society of Architects should have no great difficulty in persuading the Corporation of the practical unwisdom of putting to sordid use a site that should be dedicated to dignity.

### *Architects and National Service.*

In his reply to the deputation of architects which recently waited upon him, Mr. Neville Chamberlain said that he would welcome advice as to the most suitable employment for architects under the National Service scheme, for which he asked all professional men to enrol, stating that he hoped to deal with

such offers on a suitable basis. The deputation has resulted in the formation of an Advisory Council which has decided to ask all architects in a position to sign the form to send it *in duplicate* to the nearest architectural society allied to the Royal Institute of British Architects, or to the latter in the case of practitioners in London and the Home Districts, so that the whole of these forms may be collected and sent to the National Service Headquarters in the form of a united offer from the whole profession. It is hoped that a prompt and extensive response may result from this appeal.

## SHELL — BRAND — FLOOR POLISH.

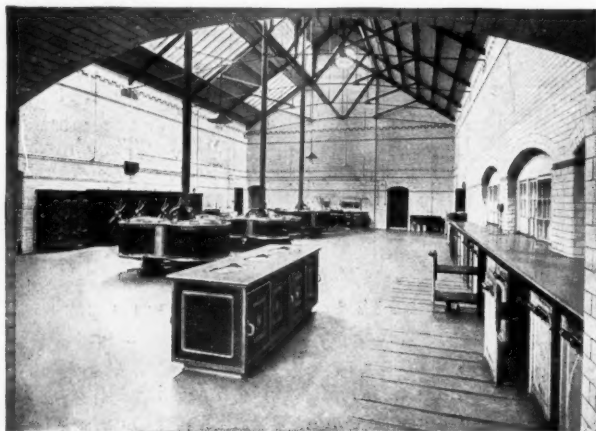
Messrs. HAMILTON have made a special study of the Preparation and Treatment of Floors, and will be pleased to confer with Architects and others with regard to such work.



Hundreds of the leading Institutions and Schools throughout the Kingdom have had their Floors treated by the "Shell" method.

**ARCHD. H. HAMILTON & Co.**  
Possilpark, Glasgow.

Telegrams: "SATISFY."



### ASYLUM KITCHEN. ILLUSTRATION shows kitchen of large asylum fitted with Carron Cooking Apparatus.

A Staff of expert Engineers is maintained at Carron, and where convenient, the Company recommend that all special Cooking Apparatus be erected by their own workmen. Such accessories as Steam Boilers, Reducing Valves, Steam Traps, and Pipes and Connections are always in stock.



THE name CARRON has been associated with Cooking Apparatus of the highest standard for over a century and a half. They are thoughtfully designed—perfect in results, economical to maintain, and give a service that will satisfy the most exacting demands.

Adopted by the leading HOTELS, RESTAURANTS, INSTITUTIONS, STEAMSHIP LINES throughout the world, and by the GOVERNMENT, MILITARY AUTHORITIES, and Munition and other manufacturers.

Special Cooking Equipments to suit any requirements.  
Drawings and Estimates gratis.

Write for illustrated catalogue  
free on request.

**CARRON COMPANY** Works: CARRON STIRLINGSHIRE.

Branch Works: Phoenix Foundry, Sheffield.

Showrooms: LONDON—(City) 15 Upper Thames St., E.C.; (West End) 50, Berners St., W. LIVERPOOL—22-30, Redcross St. BRISTOL—6, Victoria St. BIRMINGHAM—218, 220, 222, Corporation St. NEWCASTLE-ON-TYNE—13, Prudhoe St. EDINBURGH—114, George St. GLASGOW—125, Buchanan St.





# ROK

## ROOFING

**Gives Greatest Comfort**

NO other roofing is so suitable for Hospitals as ROK, because ROK is a perfect non-conductor, and during cold weather keeps the wards warm and cosy—yet in the heat of summer the interior of the building is always cool.

ROK is permanent and weather-proof, will outlast galvanised iron, and is cheaper than slates or tiles. It cannot blister in the sun, neither can frost crack it. ROK is as free from risks of fire from falling sparks as any other roofing.

When you buy the **BRITISH** you buy the **BEST**—ROK is the **BRITISH** Roofing.

*Our Illustrated Booklet "D" will interest you, and we will send a copy post free on application to*

**D. ANDERSON & SON, LTD.,**  
 LAGAN FELT WORKS, - - BELFAST.  
 And Roach Rd. Wks., Old Ford, London, E.

*A Hospital roofed with Anderson's Belfast Lattice Gutter Roof covered with ROK. These roofs are cheap, light and strong can be erected with a CLEAR SPAN up to 100 ft. - and can be adapted to fit any building.*

When you buy **BRITISH** you buy the **BEST**.  
**ROK is BRITISH.**

## M. B. BOUNDS & SON,

*Architectural Sculptors and Carvers.*

### MEMORIALS

:: IN ::

MARBLE  
 STONE  
 GRANITE  
 ALABASTER  
 WOOD  
 BRONZE



GAZA STREET, NEW STREET,  
 KENNINGTON, S.E.

'Phone 1403 Hop.

Estd 1869.

An O.D.S. Roof in "RUSTICS"  
 and Hanging Slates.



THE DISTINCT COLOURS,

"GREEN-GREY,"

"GREENS" of VARIOUS TONES,  
 and "REDS,"

from

OLD DELABOLE QUARRIES,

CANNOT BE MATCHED ELSEWHERE.

"RANDOM" SLATES for laying in Graduated or Diminishing Courses  
 is a feature of our work. They make

**ROOFS WHICH ALWAYS LOOK WELL.**

Samples, Prices, and particulars of our roofing  
 service.

Apply **OLD DELABOLE QUARRIES,**  
 DELABOLE, CORNWALL.

## NOTES OF THE MONTH.

### *Polished Floors.*

In hospitals, infirmaries, and kindred institutions, well-polished floors are a great desideratum, but only with care in the selection of the right polish can a successful result be secured. In this connexion it is well to remember the "Shell" Brand Polish, supplied by Messrs. Archibald H. Hamilton & Co., of Possilpark, Glasgow, who were many years ahead in placing a scientifically prepared polish on the market. This polish has satisfactorily stood the test of time and competition. Weighted brushes, which have many excellences, are also supplied by the firm.

\* \* \*

### *Cheaper County Council Schools.*

A most important step has been taken by the London County Council with respect to the design and construction of their school buildings. On the recommendation of the Buildings Committee, the Education Committee have determined to adopt a cheaper type of school building, of which the cost will work out not to the customary £15 15s. a head, but to £11 4s. 9d., "a net reduction of £4 10s. 3d. per head, equivalent to a reduction of £4,045 on a standard school of 896 places." There are to be thinner walls, and these are to be built of Flettons, faced externally with stock and special bricks instead of red bricks. Ornamental brick cornices to elevations are to be omitted, and stone dressings to entrances are not to be provided. For some years past a movement in favour of cheaper schools has been gathering force, and there

is much to be said in its favour. With educational methods and ideals subject to frequent revision, populations fluctuating, and new methods and materials of building construction coming into use, the inconsistency of building schools as if they were intended to defy time and resist change became clearly evident. A good case has been made out for a lighter and less permanent type of building.

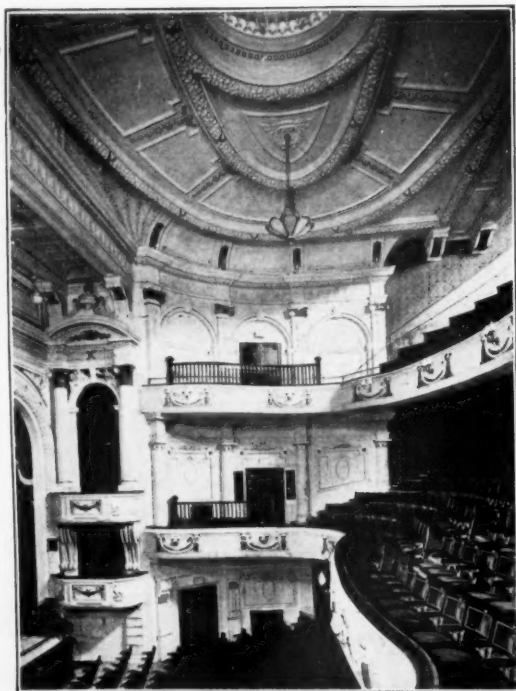
\* \* \*

### *In the National Cause.*

All who are endeavouring to do their patriotic duty in the present crisis by cultivating vegetables in house-gardens and allotments will find some useful information on artificial manures in a booklet called "Grow More Vegetables," issued by the Sulphate of Ammonia Association, of which the chairman is Mr. D. Milne Watson, LL.B., managing director of the Gas Light and Coke Company. Detailed instructions are given of the nature of the dressings required for individual crops, the most important constituent of those dressings being sulphate of ammonia, which is one of the chief residuals of gasification, and is at once the best and the only British form of nitrogen produced. The booklet can be obtained free and post free on application to the Sulphate of Ammonia Association, 84 Horseferry Road, Westminster, S.W.

**SLEEPERS** (Second-hand) wanted, 10 x 5 in. and over. Full particulars to the Estate Offices, Hawkesley Mill Farm, Northfield, Birmingham. [950

# JOHN TANNER & SON,



PENGE EMPIRE THEATRE.  
W. G. R. SPRAGUE, ESQ., Architect.

45, Horseferry Rd.,  
Westminster,  
London.  
'Phone 5340 Vic.

*Specialists*

IN

3, 3a, 4, 5, 7,  
Gill Street,  
Liverpool.  
'Phone: Royal 1744

**PLASTER-WORK**  
**REINFORCED**  
**FIBROUS PLASTER**

*Modellers*

**MILD STEEL SKELETON BRACKETING**  
(dispensing with wood).

**PETRIFIED FRENCH STUC**

**FERROCON PLASTIC PATENT STONE**  
(As Supplied to H.M. Government).

*We have been entrusted with the Modelling, Fibrous Plaster-work, and Decorations of some of the most prominent Public Buildings erected during the past and present centuries.*

Estimates and Samples of French Stuc and Imitation Stone on application.